

A  
B. O O K  
O F  
PSALMODY:  
CONTAINING  
*CHANTING-TUNES*  
FOR

VENITE EXULTEMUS, || MAGNIFICAT,  
TE DEUM LAUDAMUS, || CANTATE DOMINO,  
JUBILATE DEO, || NUNC DIMITTIS.

AND THE  
READING-PSALMS,  
WITH THIRTEEN  
*ANTHEMS,*

AND

Great Variety of PSALM-TUNES in FOUR PARTS,  
both to the OLD and NEW VERSION.

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The ELEVENTH EDITION, Corrected and Enlarged.

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By JAMES GREEN.

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L O N D O N :

Printed by ROBERT BROWN, for C. HITCH and L. HAWES, at the *Red-Lion*,  
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and *Gainsborough*. MDCCLI.



I have endeavoured in the following Directions to lay every Thing plainly before the Learner that is necessary, and in such order as should be observed in Teaching.

And for the better Encouragement of the Learner, I have set the Mi only in two Places, *viz.* in B and E, for when the Mi is so often shifted by Flats and Sharps, it is a great Disadvantage in Learning.



# THE GAMUT, or Scale of MUSICK.

Sol   La   Mi   Fa   Sol   La   Fa   Sol

*Treble.*

Sol   Fa   La   Sol

Fa   Sol   La   Fa   Sol   La

*Contra.*

Fa   Mi   La   Sol   Fa   La

Fa   Sol   La   Fa

*Tenor.*

Fa   Mi   La   Sol   Fa   La   Sol   Fa

Fa   Sol   La   Mi

*Bass.*

Fa   La   Sol   Fa   Mi   La   Sol   Fa.

**T**HE first Thing to be done, in order to the right Understanding of *Psalmody*, is, to get the *Cliffs* or *Keys* (which are Seven in Number; viz. A, B, C, D, E, F, G) perfectly by Heart, upwards and downwards, as they stand on the Lines and Spaces in the *Gamut* (or Scale of *Musick*.)

In the next Place, these three Characters, which are in the *Scale* or *Gamut*, viz.



must be understood, which are the Three signal *Cliffs*

The first of which is called the *F Cliff*, because the Letter *F* is placed on the same Line with it, and is designed to direct to the Pitch of the *Bass*, or lowest Part in *Musick*. The second is the *C Cliff*, because the Letter *C* is placed on the same Line with it, and directs to the Pitch of the *Tenor* and *Contra Tenor*, and all inner Parts in *Musick*. But, when it is placed upon any other Line, still that Line is *C*, and the Lines and Spaces, above and below, have the *Keys* shifted according to it, as it may be seen on the third Line of the *Contra Tenors*,



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for the better Conveniency of the higher Notes; and by this Means *D* is lost at the Bottom Line, and *G* comes in at the Top. The third is the *G Cliff*, because the Letter *G* is placed on the same Line with it, and directs to the Pitch of the *Treble*, or the highest Part in *Musick*.

As for the *Key* or *Ground* of a Tune, that depends upon the concluding Note of the *Bass*; and there are only Two, which are called *Natural Keys*, viz. *C* and *A*; because they alone of the Seven, can render any Tune *Flat* or *Sharp*, without placing the Character at the Beginning of a Tune; and by considering the Station of the last Note, you may understand whether they be *Flat* or *Sharp*, with respect to the Third, Sixth, and Seventh above; for if it be a Lesser, the *Key* is *Flat*; if Greater, then *Sharp*. Example.

Sharp Key.			Flat Key.		
Greater Third,	Sixth,	Seventh,	Lesser Third,	Sixth,	Seventh.
La	fa	la	fa	mi	fa
fa	la	mi	fa	la	fol
					la.

The Thirds, Sixths, and Sevenths, are called Greater or Lesser, according to the Number of *Semitones* contained in them; a Greater Third consists of four *Semitones*, a Lesser Third of three; a Greater Sixth of nine *Semitones*, a Lesser Sixth of eight; a Greater Seventh of eleven *Semitones*, a Lesser Seventh of ten.

The Places of *Semitones*, or *Half Notes*, in every Octave (or Eight Notes) Ascending or Descending, may be known by the following Rule, viz.

In every Octave,  
Two Half-Notes we have,  
Both rising to *Fa*,  
From *Mi* and from *La*.

Fa fol la fa fol la mi fa.

There is another Character, which is called either *Flat* or *Sharp*; the *Flat* is marked thus (*b*) and when it is placed at the Beginning of a Tune, alters both the Name and Sound of every Note upon that Line or Space where it stands, except contradicted by another *Flat* or *Sharp*: It alters the Sound by making it half a Note lower than it would be sounded without it. When it is set before some particular Note in the Tune, it alters it, by making the Sound of it half a Note lower, and is called *Fa*.

The *Sharp* is marked thus, (*#*) which, when placed before any single Note within a Tune, alters not the Name, but only the Sound; for such a Note is sung half a Note higher than its Place directs without it.

But when it is placed at the Beginning of a Tune, it alters both the Name and the Sound, turning *Fa* to *Mi*, and half a Note higher, unless contradicted by *Flats*.

The Names of the Notes are next to be learned; and in order to that, *Mi*, the Master Note is to be found by the following Examples.

If no (*b*) *Flat* nor (*#*) *Sharp* be set at the Beginning of a Tune, *Mi* is in *B*.

If *B* be *Flat*, *Mi* is in *E*.

If *B* and *E* be *Flat*, *Mi* is in *A*.

If *F* be *Sharp* alone, *Mi* is in *F*.

If *F* and *C* be *Sharp*, *Mi* is in *C*.

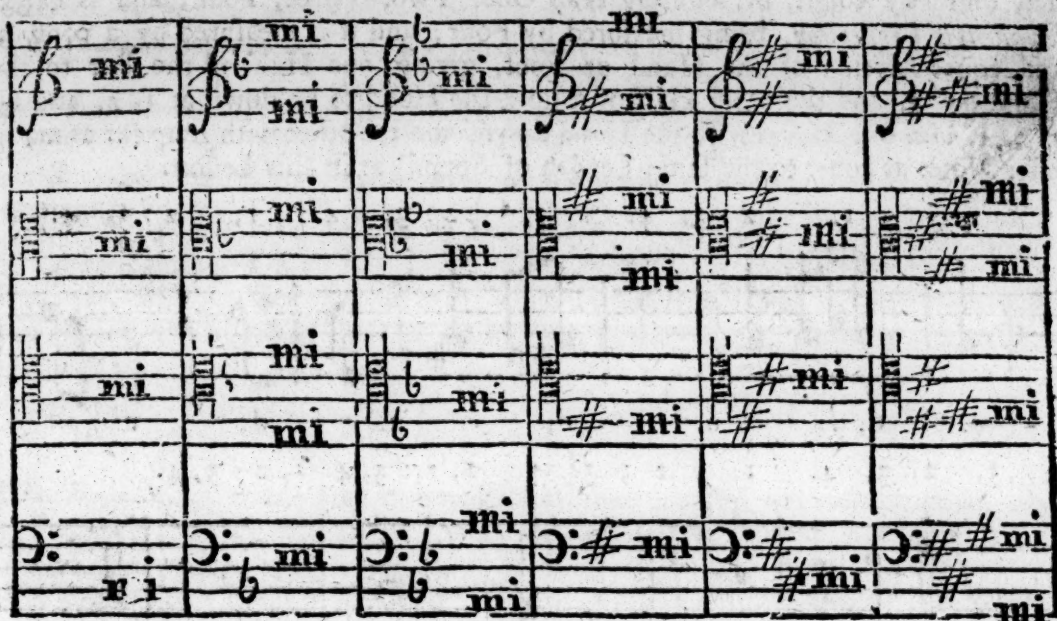
If *F*, *C*, and *G* be *Sharp*, *Mi* is in *G*.



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Mi in B.    Mi in E.    Mi in A.    Mi in F.    Mi in C.    Mi in G.

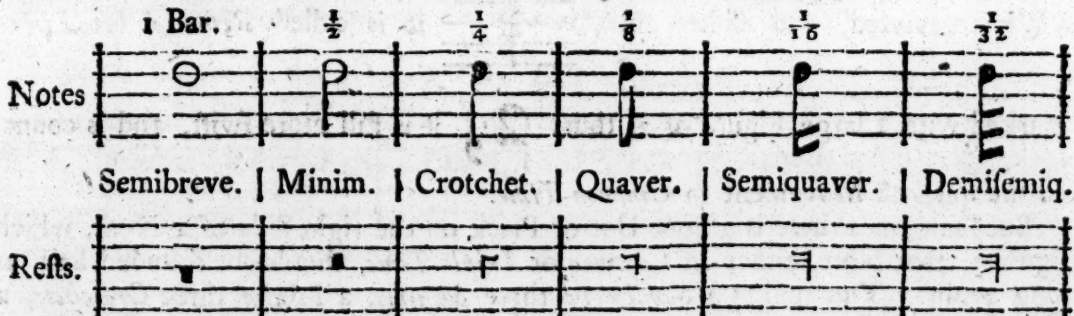


Having by these Rules found the *Master-Note*, the rest are easily known by this Rule :

*Above your Mi, twice Fa, Sol, La,  
And under Mi, twice La, Sol, Fa ;  
And then comes Mi in, either Way.*

So that *Mi, Fa, Sol, La*, are all the Names that the Notes have (now in Use) with respect to Tune ; but their different Names, with respect to Time, are as follows.

*Time*, in order to which, the Distinction, Measure, and Proportion of Notes (and Rests) are to be observed. As to the Distinction, they have different Characters and different Names with relation to *Time* ; for Instance,



The *Pauses* or *Rests* (is a Cessation of Sound) which are of the same Length or Quantity (as to the Measure of *Time*) with the Notes which stand above them, and are likewise called by the same Names, as *Semibreve Rest, Minim Rest, Crotchet Rest, &c.*

As to the Measure of the Notes, that is according to the *Time* that is marked in the Beginning of every Tune.

There are several Moods of *Time*, yet all are reduced from Two, viz. *Common-Time* and *Triple-Time*. The first is measured by even Numbers, as 2, 4, 8, &c. each Bar including such a Quantity of Notes as will amount to one *Semibreve* (which is the Measure-Note or Guide to all the rest) it being called a

*Whole-Time*, or *Time-Note*, and is known by this Mark or Mode, **C**, and hath



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hath a very slow Movement. Every *Semibreve* is to be sounded as long as one may distinctly count, or leisurely read One, Two, Three, Four; and is called *Quadruple Proportion*, being measured by Four; and it is measured by a constant and equal Motion of the Hand or Foot, giving one Half of the Bar to the Hand down, and the other Half of it up: the Hand to be down at 1, 2, and up at 3, 4, viz. one *Minim* with the Hand down, and the other with it up (or as many lesser Notes as come to the same Length of Sound) as in this Lesson.


4. 1, 2 : 3, 4. 1, 2 : 3, 4. 1, 2 : 3, 4.


u. d, u. d, u. d, u.

1, 2 : 3, 4. 1, 2 : 3, 4. 1, 2 : 3, 4. 1, 2 : 3, 4.

d, u. d, u. d, u. d, u.

Here we see, that { Two *Minims* are to be sounded in the same Time with one *Semibreve*.  
 { Two *Crotchets* in the same Time with one *Minim*.  
 { Two *Quavers* in the same Time with one *Crotchet*.  
 { Two *Semiquavers* in the same Time with one *Quaver*.

When the Mood is dashed thus,  the Bar is swifter.

When reverted, and dashed thus,  it is called *Retorted Mood*; or

marked with a large Figure of 2, thus, **2**, it is still more swift, and is counted the quickest Movement in *Common-Time*.

But sometimes there is a little Dot or Prick on the right Side of a Note, which signifies, that Note, either in *Common* or *Triple-Time*, should be sounded half as long again. This makes a *Semibreve* three *Minims*, a *Minim* three *Crotchets*, a *Crotchet* three *Quavers*, &c. Example.

3 Minims. 3 Crotchets. 3 Quavers. 3 Semiquavers. 3 Demisemiquavers.

Sometimes you will meet with a Dot or Prick at the Beginning of a Bar; that always belongs to the Sound of the last Note in the preceding Bar, as in this Lesson.

1, 2 3 : 4. 1, 2 : 3, 4. 1, 2 : 3, 4. 1, 2 : 3, 4. 1, 2 : 3, 4.

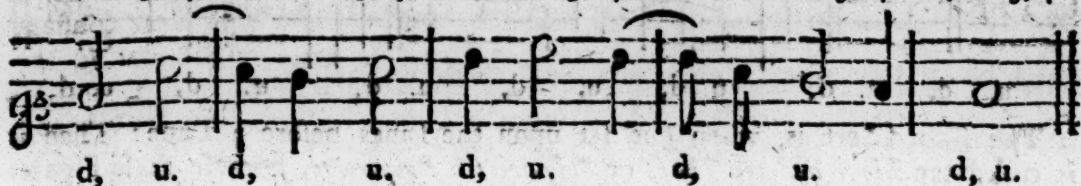
d, u. d, u. d, u. d, u.

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*The same by Notes.*

1, 2:3, 4. 1, 2:3, 4. 1, 2:3, 4. 1, 2:3, 4. 1, 2:3, 4.



These Notes are called Notes of *Syncopation*, or Driving of Notes, in which the Bar or Beating of *Time* falls to be in the Middle, or within some Part of the *Semibreve*, *Minim*, *Crotchet*, &c. or when Notes are driven till the *Time* falls even again; the Hand or Foot is either put down or up, while the Note is a sounding.

*Of the Distinction, Measure, and Proportion of Triple-Time.*

**I**N *Triple-Time*, there are various Proportions, yet all are measured by odd Numbers, as 3, 5, 9, &c. each Bar containing either 3 *Semibreves*, 3 *Minims*, 3 *Crotchets*, 3 *Quavers*, or 3 *Semiquavers*, or as many lesser Notes as come to the same Length of Sound; two of which must be Sung or Play'd with the Hand or Foot down, and one up; so that you are just as long again down as up. The Hand or Foot should fall at the Beginning of every Bar, both in *Common* and *Triple-Time*.

The chief *Triples* are known by their several numerical Figures. The uppermost Figure shews that it is *Triple-Time*, and what Notes are Ground Notes, in one Bar or Measure. The lower Figure shews what Sort of Notes are the Ground Notes. But more particularly,

When  $\frac{3}{4}$  is set upon the Lines before a Tune, we call it the *Whole Triple-Time*, because there are whole Notes (or *Semibreves*) for Ground Notes.

The lowermost Figure 1, shews that the Ground Notes are *Semibreves*, and the upper Figure 3, shews that three of these *Semibreves* go to one Bar or Measure, as in this Lesson following. *Example.*

*Example.*

3. 1, 2 : 3. 1, 2 : 3. 1, 2 : 3. 1, 2 : 3. 1, 2 : 3. 1, 2 : 3. 1, 2 :



u. d, u. d, u. d, u. d, u. d, u. d, u. d,

This *Time* is seldom or never used in Teaching; but I here take Notice of it, because it is the whole *Triple-Time*, and so the Ground-work of all the rest.

These three Moods following, are all that are generally used in *Vocal Musick*.

The first and slowest is, when  $\frac{3}{2}$  is set upon the Lines before a Tune, we call it the *Half Triple-Time*, or *Sesquialtera Proportion*, which is one Third swifter than *Common Time*; and you must sound Three *Minims* in this *Time*, as you do a *Semibreve* or Two *Minims* in *Common Time*, &c. The lowermost Figure 2, shews that they are *Minims*, because two *Minims* make one *Semibreve*; and the upper Figure 3, shews that three of these *Minims* go to one Bar or Measure, as in this Lesson.

3. 19



3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3.

u. d, u. d, u. d, u. d, u. d, u. d, u. d,

The second Sort is, when  $\frac{3}{4}$  is set upon the Lines before a Tune: Then it is called the *Three-quarter Time*, or *Sesquitertia Proportion*, because these Figures shew that the Ground Notes are Three Quarters, and is sung quicker than the former. The lowermost Figure 4, shews that they are *Crotchets*, and the upper Figure 3, shews that three of these *Crotchets* go to one Bar or Measure, as in this Lesson.

3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3.

u. d, u. d, u. d, u. d, u. d, u. d, u. d,

The third Sort is, when  $\frac{3}{8}$  is set upon the Lines before a Tune: Then it is called the *Half Three-quarter Time*. The lowermost Figure 8, shews that they are *Quavers*, and the upper Figure 3 shews that three of these *Quavers* go to one Bar or Measure, as in this Lesson.

3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3. 1, 2:3.


u. d, u. d, u. d, u. d, u. d, u. d, u. d,

All the rest of the *Triples* are used in *Instrumental Musick*, and come from the abovementioned; therefore the Ground Notes are known by only looking upon the Figures, and the Subdivision is to be made accordingly. I will set them down here in Score one after another, thus;

3. 6:6. 6:9. 9:12. 12:12. 12.

16. 4. 8. 16. 4. 8. 16. 4. 8. 16.

When you meet with three *Quavers*, with a Figure of Three set over them,

thus,  you must Sing them in the same *Time* of a *Crotchet*.

Of several other Marks or Characters which frequently occur in Musick.

1, 2, 3, 4, 5, 6, 7, 8, 9.

A Repeat, Slur, single Bar, double Bar, Proper, Hold, Direct, Shake, Close.

1<sup>st</sup>, A Repeat, when set over the Lines, shews that from that Place where it stands, to the Double Bar (or Come Sopra, Encore, Redisto, &c.) next following, is to be repeated.

2<sup>dly</sup>.

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2dly, A *Slur* or *Tye*, drawn over or under Two, Three, or more Notes, signifies so many Notes to be sung to one Syllable.

3dly, A *Single Bar* is to divide the *Time* in *Musick*, according to the Measure Note.

4thly, The *Double Bar* is to divide the several Strains or Stanza's of the Songs or Tunes in *Musick*.

5thly, A *Proper* or *Natural*, so called, because, after a *Flat* or *Sharp* Note, it brings that same Note to its natural Pitch again, or as it was before those *Flats* or *Sharps* were so placed; but a *Flat* or *Sharp* answers the same Effect.

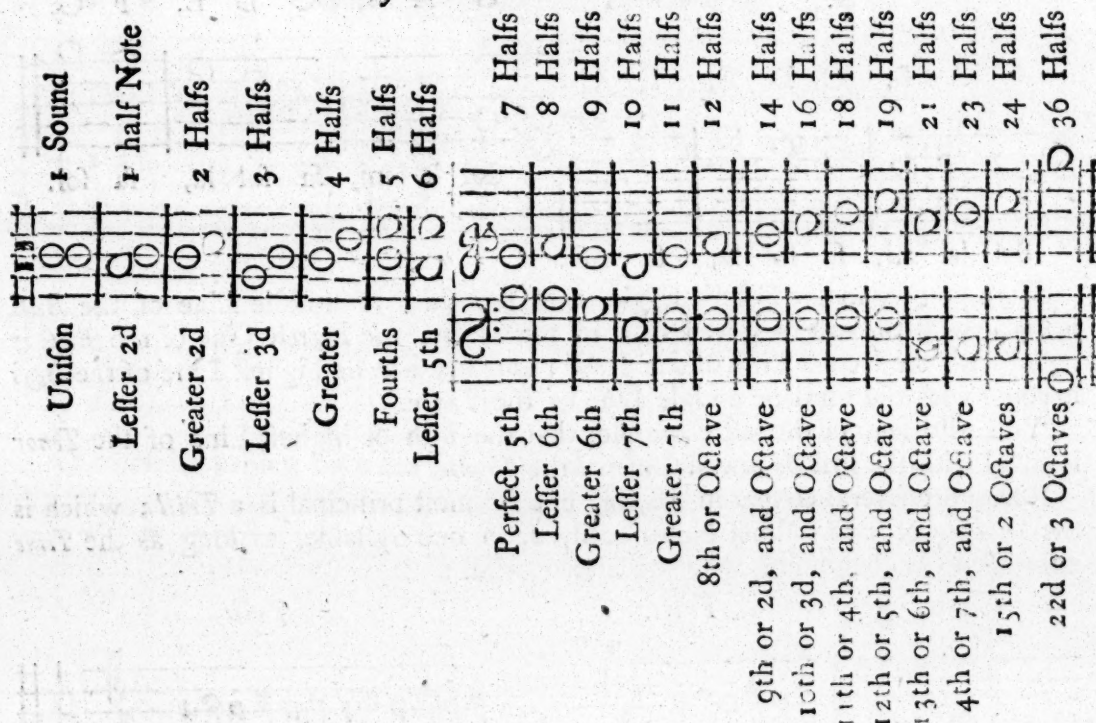
6thly, A *Hold*, which shews that the Note, over which it is placed, must be held something longer than its *Common Measure*.

7thly, A *Direct* or *Guide*, which is set at the End of the Lines, when they are broke off by the Narrowness of the Paper, is to direct or guide, upon what *Key* the following Note of the succeeding Line is placed.

8thly, A *Shake*, called the *Trill*, is commonly placed over any Note that is to be *shaked* or *graced*.

9thly, A *Close* or *Conclusion*, is Three, Four, or more Bars together, always set after the last Note of a Piece of *Musick*, which signifies a Conclusion, or the Closing of all Parts in a proper *Key*.

A *Musical Scale*, shewing the Distance of Cords and Discords, and how many Half-Notes each contain.



N. B. Remove the Lesser 5th half a Note lower, and then it will become a 4th, viz. from B Flat to E Natural.

## Of Concords and Discords.

THERE are but Four Concords in *Musick*, viz. the *Unison*, *Third*, *Fifth*, and *Sixth*, and their *Octaves*; for all *Octaves* are the same. The *Unison* and *Fifth* are called *Perfect Chords*, but the lesser *Fifth* is called *Imperfect*; the *Third* and *Sixth* are called *Imperfect Chords*.

The *Discords* are Three in Number, viz. a *Second*, a *Fourth* and *Seventh*, and their *Octaves*.

B

A



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An Example of Concords and Discords, with their Octaves against them.  
*Their Octaves.*

Concords.

1	8	15	22	29	36
3	10	17	24	31	38
5	12	19	26	33	40
6	13	20	27	34	41

Discords.

2	9	16	23	30	37
4	11	18	25	32	39
7	14	21	28	35	42

An Example, shewing how the Bass and Tenor join in Musick!

*Tenor.*

G A B, C D E, F G.

*Bass.*

G A B, C D E, F G.

Sol la mi, fa fol la, fa fol.

An Example, shewing how the Tenor and Treble join in Musick.

*Treble.*

G A B, C D E, F G.

*Tenor.*

G A B, C D E, F G.

Sol la mi, fa fol la, fa fol.

Here you see in the first Example, that the third or middle Line of the *Bass* is equal with the first or lowest Line of the *Tenor*; the fourth Line of the *Bass* is equal with the second Line of the *Tenor*; and the fifth or highest Line of the *Bass* is equal with the third or middle Line of the *Tenor*.

You also see, in the last Example, that the fifth or highest Line of the *Tenor* is equal with the first or lowest Line of the *Treble*.

There are several *Graces* in *Musick*, but the most principal is a *Trill*; which is the *Shaking* of two distinct Notes easily upon one Syllable, as long as the *Time* allows, always beginning with the higher, thus:

Plain.                      Trill.                      Trill.

It ought to be used on all Descending *Prick'd Crotchets*; also when the Note before is in the same Line or Space with it, and generally before a *Close* or *Cadence*.

*Note*, In some Places of this Book, the *Treble* sings alone; and where there are not Voices to reach that Part, the *Tenor* may sing it in an *Eighth* below.

In the *Psalm-Tunes* are set down what Distance the *Bass*, *Contra*, and *Treble*, do pitch from the *Tenor*, except when it is worded from the *Bass*.

C H A N T

# CHANTING-TUNES

FOR

*Venite Exultemus, Te Deum, Benedicite, Jubilate  
Deo, Magnificat, Nunc Dimittis.*

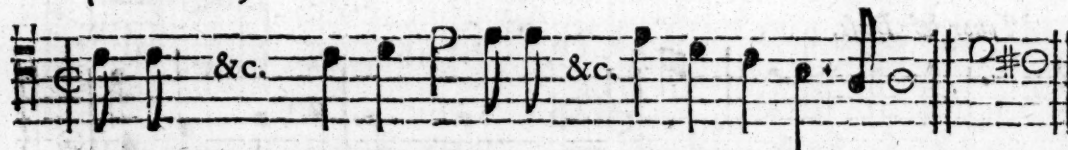
*Venite Exultemus.*



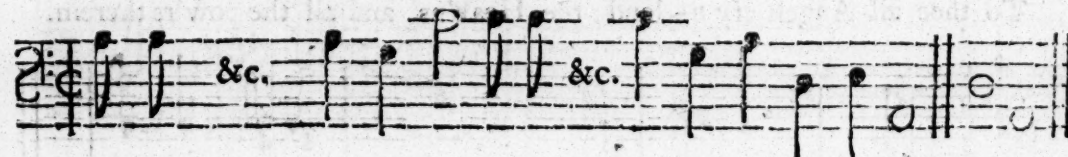
O come let us sing unto the Ld, &c. strength of our Salvation, Amen.



(Intonation.)



O come let us sing unto the Ld, &c. strength of our Sal-va-tion, A-men.



This Chanting-Tune, or that in *Page 17*, or any other of the same Kind, may suit the whole Book of *Reading-Psalms*, due Regard being had to the Points, (*i. e.*) by observing to proceed upon the same *Key* that the Note stands upon before, &c. be the Verse long or short, till you come to these Notes that are before the Points in the middle, or end of the Verse.



*Te Deum Laudamus.**Tenor & Bass.*

We praise thee, O God, we acknowledge thee to be the Lord,

*Contra & Bass.*

All the earth doth wor-ship thee: the Fa-ther e-ver-last-ing.

*Tenor & Bass.*

To thee all Angels cry a-loud: the Heav'ns and all the pow'rs therein.



To the Che-ru-bin and Se-ra-phin: con-ti-nu-al-ly do cry.



Continued.

Continued.



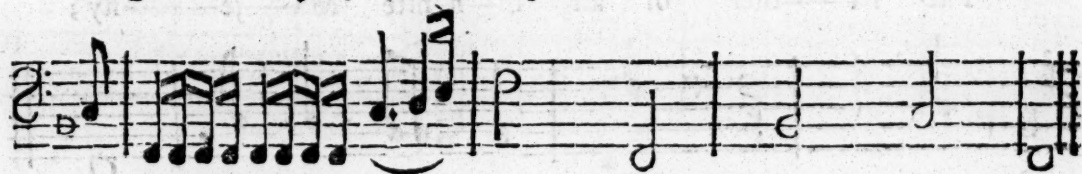
Ho—ly, Ho—ly, Ho—ly: Lord God of Sab—bath.



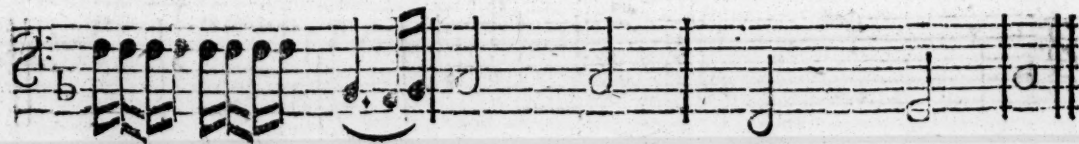
Heav'n and Earth are full of the Ma—jef—ty: of thy glo—ry.



The glorious company of, &c. prai — — — — — se thee.



The goodly fellowship, &c. prai — — — — — se thee.



Continued.



Continued.



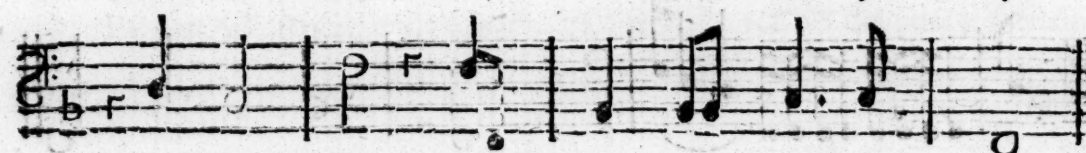
The noble army of Martyrs prai—se thee.



The holy Church throughout, &amp;c. do—th acknowledge thee.



The Fa—ther of an in-fi-nite Ma—je—sty;



Thine ho—nour—a—ble, true and on—ly Son;



Continued.

# CHANTING-TUNES.

[ 5 ]

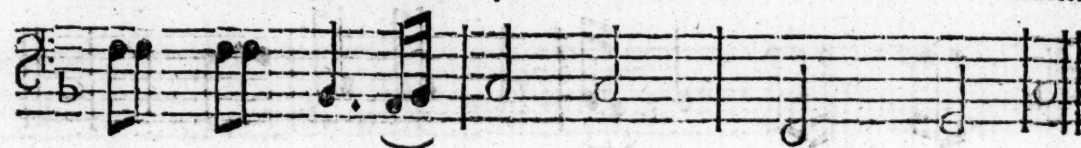
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Al—so the Ho—ly Ghost the com—for—ter.



Thou art the King of Glo—ry O ——— Christ.



Thou art the e—ver—last—ing Son of the Fa—ther.



When thou tookest upon thee, &c. the Virgins Womb.



Continued.



Continued.

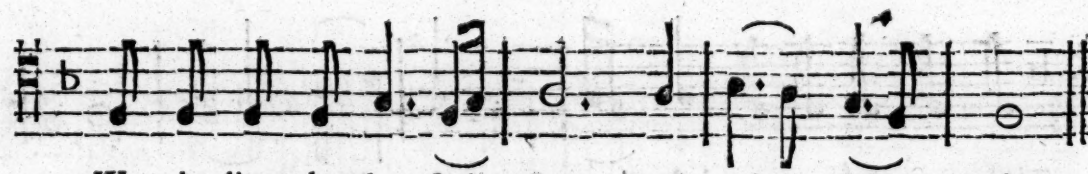


When thou hadst overcome, &amp;c.

Heav'n to all be-lievers.



Thou sit-test at the right-hand of God; in the glory of the Fa-ther.



We be-lieve that thou shalt come: to be our Judge.



We therefore pray thee, &amp;c.

with thy precious blood.



Continued.

Continued.



Make them to be number'd with thy Saints in glory e--ver--last--ing.



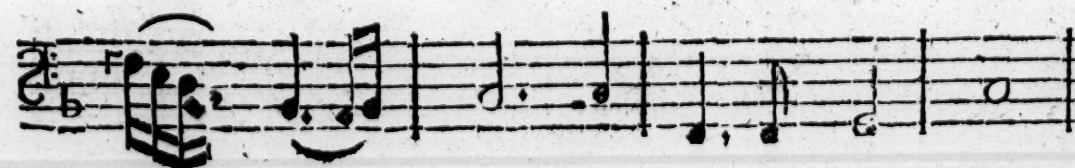
O Lord, save thy peo--ple and bless thine he--ri--tage.



Go--vern them: and lift them up for e--ver.



Day by day: we mag--ni--fy thee.



C

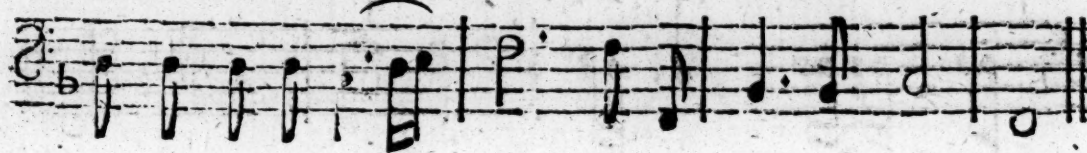
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Continued.



And we wor-ship thy Name, e-ver World with-out end.



Vouchsafe, O Lord : to keep us this Day with-out Sin.



O Lord, have Mer-cy up-on us : have Mercy up-on us.



O Lord, let thy Mercy, &amp;c. as our Trust is in thee.



C H O :

CHORUS.



O Lord, in thee have I trusted, let me never be con-found--ed, A--men.



O Lord, in thee have I trusted, let me never be con-found--ed, A--men.



Treble to Te Deum Laudamus.



We praise thee, O God, we ac-know-ledge thee to be the Lord.



All the earth doth wor-ship thee, the Fa-ther e--ver--last--ing.



The glorious Compa--ny of the A---pos---tles prai---se thee.



The good-ly fel--low-ship of the Pro---phets prai---se thee.



[ 10 ] CHANTING-TUNES.  
JUBILATE DEO.

*Tenor & Bass.*



*Treble & Bass.*



Serve the Lord with gladness, and come be-fore his presence with a song.



Be ye sure that the Ld he is God, it is he that hath, &c. we ourselves :



We are his People, and the Sheep of his Pas-—ture.



O go your way, &c. thanksgiving, and in-to his, &c. with praise.



Continued.

# CHANTING-TUNES. [ 11 ]

Continued.



Be thank-ful un-to him, and speak good of his Name,



For the Lord is gra-cious, and his Mer-cy is e-ver-last-ing,



And his Truth en-du-reth from Ge-ne-ra-tion to Ge-ne-ra-tion.



Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost.



Continued.



Continued.



As it was in the Be-gin-ning,

is now, and e-ver



As it was in the Beginning, is now, and e-ver



shall be World with-out end, A-men, A—men, A—men, A-men.



A—men.



shall be World without end, A-men, A—men, A—men, A—men.



A—men.

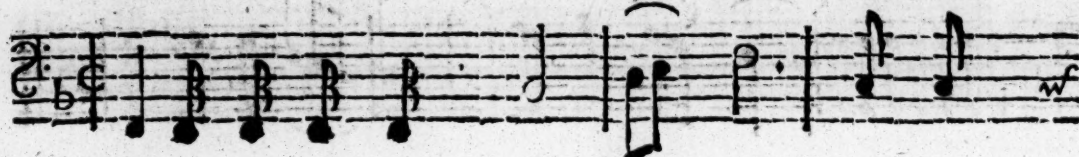
# CHANTING-TUNES. [ 13 ]

## MAGNIFICAT.

*Tenor & Bass.*



My Soul doth mag—ni—fy the Lord, and my



Spi—rit hath re—joy—ced in God my Sa—vi—our.



*Contra & Bass.*



For he hath re—gard—ed the low-li-ness of his handmaiden.



For behold from henceforth all ge-ne—ra-tions shall call me Blef--sed.



Continued.



Continued.



For he, &amp;c. mag—ni—fi—ed me, and ho—ly is his Name.



And his, &amp;c. that fear him, thro'out all ge--ne--ra--tions.



He hath shew-ed strength with his arm, he'hath scatter'd the



proud in the I-ma-gi--na--tion of their hearts.



Continued,

Continued.



He hath, &c. from their seat, and &c. exalted the humble and meek.



He hath, &c.—gry with good, &c. sent emp-ty a—way.



He remembering his mer-cy, hath help-en his ser-vant Is-ra-el.



As he promised to our fore-fathers, Abraham and his seed for e—ver.



D

Glory,



Continued.



For he, &c. mag—ni—fi—ed me, and ho—ly is his Name.




And his, &c. that fear him, thro'out all ge--ne--ra--tions.




He hath shew-ed strength with his arm, he'hath scatter'd the




proud in the I--ma--gi--na--tion of their hearts.



Continued,

Continued.



He hath, &c. from their seat, and &c. exalted the humble and meek.



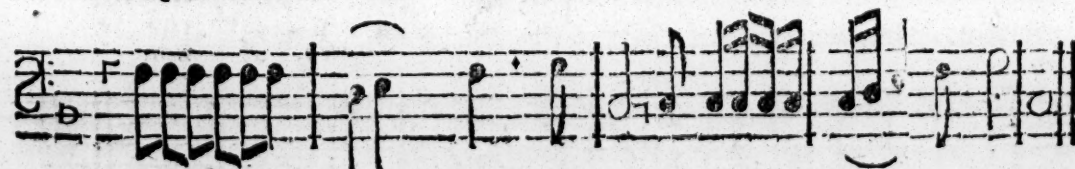
He hath, &c.—gry with good, &c. sent emp-ty a—way.



He remembering his mer-cy, hath holp-en his ser-vant If-ra-el.



As he promised to our fore-fathers, Abraham and his seed for e—ver.



D

Glory,





Glory, &c. Father, &c. Son and to the Ho-ly Ghost.



CHORUS.



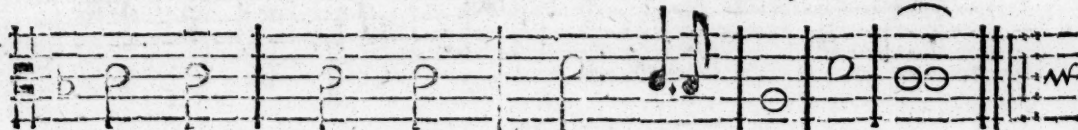
As it was in the be-ginning, is now, and ever shall be, world with-out



As it was in the be-ginning, is now, and e-ver shall be, world with-out



end. A ————— men, A — men.



A — men, A — men, A — men, A — men.



end. A ————— men, A — men.



A — men, A — men, A — men, A — men.

# CHANTING-TUNES. [ 17 ]

## Treble to Magnificat.



My Soul doth mag--ni--fy the Lord, and my Spi-rit



hath re--joy--ced in God my Sa--vi--our.

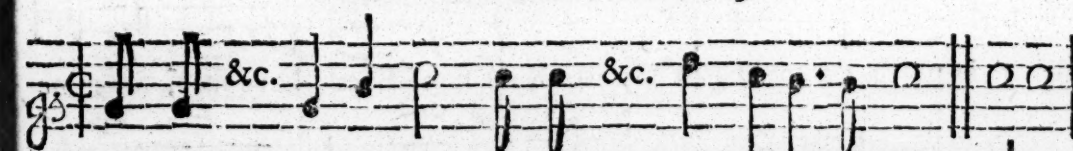


For he hath re--gard--ed the low--li--ness of his handmaiden.



For behold from henceforth, all ge-ne--rations shall call me Blessed, &c.

## Cantate Domini, Psalm 98.



O sing, &c. a new Song, for he, &c. done marvellous things, Amen.



O sing, &c. a new Song, for he, &c. done marvellous things, Amen.





## NUNC DIMITTIS.



Lord, now let—test thou thy Ser-vant de—



Lord, now let—test thou thy Servant de-part in peace ac—



Lord, now let—test thou thy Ser-vant de—part in peace,



Lord, now let—test thou thy Servant de-part in peace, depart in



—part in peace, ac—cording to thy word, for mine Eyes have seen, for mine



—cording to thy word, for mine Eyes have seen, for mine Eyes have seen



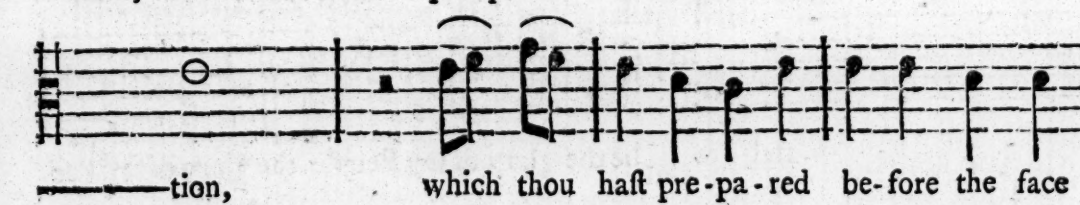
depart in peace, according, ac—cord—ing to thy word.



peace, depart in peace, ac—cord—ing to thy word, for mine Eyes

Continued.

Continued.



Continued.




Continued.

Peo—ple to be a light to light—en the Gen—tles,

of all Peo—ple, to be a light to light—en the Gen—tles

be a light to light-en the Gen-tiles, and to be the glory of thy

Peo—ple, to be a light to light-en the Gen-tiles, and to



and to be the glo-ry of thy People, to be a light to light—en the

and to be the glory of thy People, the glory of thy Peo-

Peo—ple, to be a light to light-en the Gentiles, and to be the

be the glo-ry of thy Peo---ple, to be a light to light-en the Gen-

Continued.

# CHANTING-TUNES. [ 21 ]

Continued.



Gen-tiles, and to be the glo-ry of thy Peo-ple If-ra-el.



-ple, and to be the glo-ry of thy Peo-ple If-ra-el.



glo-ry of thy Peo-ple, the glo-ry of thy Peo-ple If-ra-el.



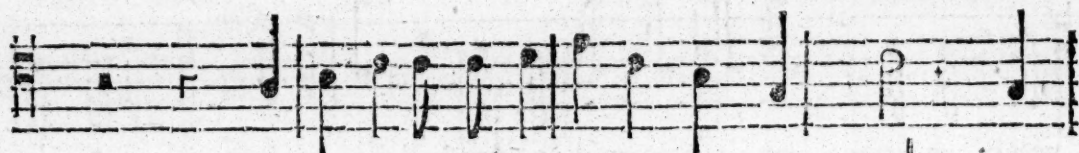
-tiles, and to be the glo-ry of thy Peo-ple If-ra-el.



Glory be to the Fa-ther, and to the Son, and to the



Glo-ry be to the Father, and



Glo-ry be to the Father, and to the Son, and



Glo-ry be to the Father, and to the Son,

Continued.



Continued.



Ho-ly, Ho-ly, Ho-ly, Ho-ly, Ho-ly Ghost.



to the Son, and to the Ho-ly, Ho-ly Ghost. As it was in the be-



to the Ho-ly, Ho-ly, Ho-ly Ghost.

As it



and to the Ho-ly, Ho-ly, Ho-ly Ghost. As it was in the be-gin-



As it was in the beginning, is now, and e-ver shall be, as it was in



-ginning, is now, and e-ver shall be, as it was in the be-ginning, is now,



was in the be-gin-ning, is now, and e-ver shall be, as it was in the be-gin-



-ning, is now, and e-ver shall be, as it was in the be-gin-ning, is now, and

Continued.

Continued.



the be-ginning, is now, and e—ver shall be, as it



and e—ver sha—ll be, as it was in the be-ginning, is now



—ning, is now, and e—ver, is now, and e—ver, as it was in the be-gin -



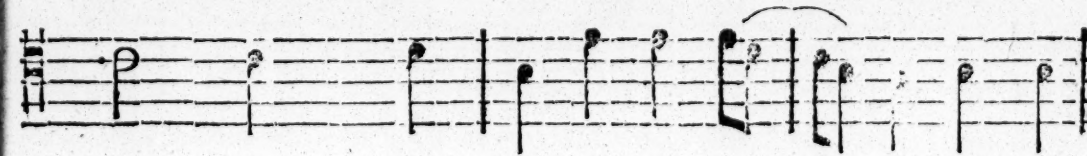
e—ver, is now, and e—ver, as it was in the be-ginning, is now, and e—



was in the be-ginning, is now, and e—ver shall be



and e—ver shall be, shall be world with out



—ning, is now, and e—ver sha—ll be world with-



—ver shall be world with—out end, with—

E

Continued.



Continued.



Ho-ly, Ho-ly, Ho-ly, Ho-ly, Ho-ly Ghost.



to the Son, and to the Ho-ly, Ho-ly Ghost. As it was in the be-



to the Ho-ly, Ho-ly, Ho-ly Ghost.

As it



and to the Ho-ly, Ho-ly, Ho-ly Ghost. As it was in the be-gin-



As it was in the beginning, is now, and e-ver shall be, as it was in



-ginning, is now, and e-ver shall be, as it was in the be-ginning, is now,



was in the be-gin-ning, is now, and e-ver shall be, as it was in the be-gin-



-ning, is now, and e-ver shall be, as it was in the be-gin-ning, is now, and

Continued.

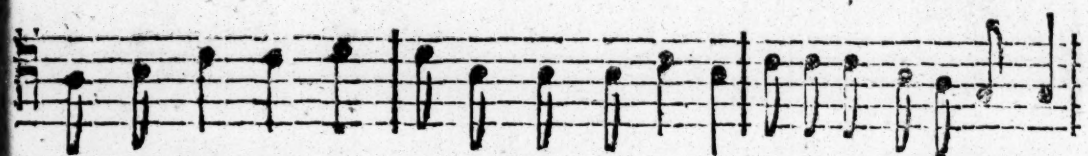
Continued.



the be-ginning, is now, and e—ver shall be, as it



and e—ver sha—ll be, as it was in the be-ginning, is now



—ning, is now, and e—ver, is now, and e—ver, as it was in the be-gin-



e—ver, is now, and e—ver, as it was in the be-ginning, is now, and e—



was in the be--ginning, is now, and e--ver shall be



and e—ver shall be, shall be world with out



—ning, is now, and e--ver sha—ll be world with-



—ver shall be world with—out end, with—

E

Continued.



Continued.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several eighth and sixteenth notes, some beamed together, and several rests. A bracket is placed under a group of notes in the middle of the staff. The handwriting is in dark ink on aged, slightly yellowed paper.

end, with—out end, with—out end, e—ver

—out end, shall be world with—out end.

—out end, shall be world with-out end,

world with—out end, with—out end. A—men.

and e—ver shall be world with-out end. A—men.

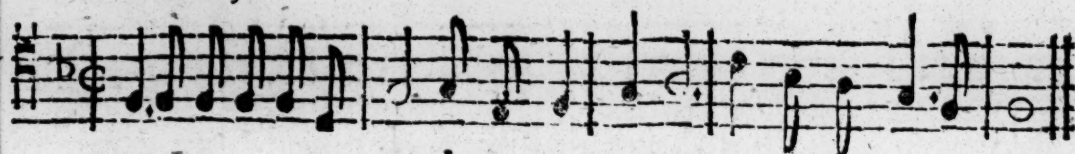
shall be world with——out end. A——men.

shall be world with—out end. A—men.

# CHANTING-TUNES. [ 25 ]

## Another *Nunc Dimittis*.

*Tenor & Bass.*



Lord, &c. thy servant de-part in peace, ac-cord-ing to thy word.



*Contra & Bass.*

*Tenor & Bass.*



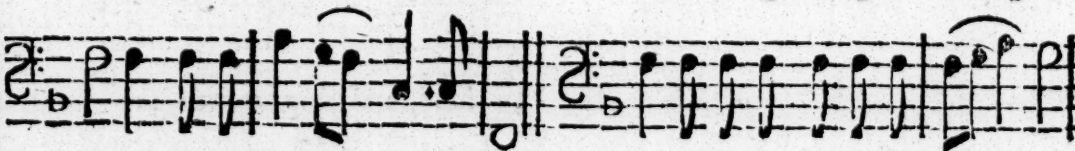
For mine eyes have seen thy sal-va-tion, which thou hast pre-par-



*Contra & Bass.*



—ed before the face of all peo-ple. To be a light to lighten the gen-



—tiles, and to be the glory of thy peo-ple Is-ra-el. Glo-ry, &c.



*N. B.* Sing the *Gloria Patri* as in *Magnificat*.



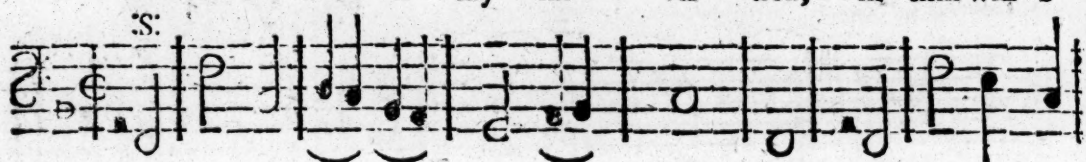
## ANTHEMS in Four Parts.

*An ANTHEM Taken out of the 12th Chapter of Isaiah.*

## ANTHEM I.



Be-hold the Lord is my fal—va—tion, in him will I



trust; for the Lord is my strength and my song: And he is be—



—come my fal—va—tion. Cry a—loud, and sing un—to the Lord,



for great is the holy, holy, holy, holy, holy, holy one of Is—ra—el.



Continued.

# ANTHEM I.

[ 27 ]

Continued.

## CHORUS.



Hal-le-lu-jab, Hal-le-lu-jab, :ll: :ll: :ll:



Hal-le-lu-jab, Hal-le-lu-jab, :ll: :ll: :ll:



:ll: :ll: Hal-le-lu-jab,



:ll: :ll: Hal-le-lu-jab.



A N-



ANTHEM II. *Taken out of Psalm 103d.*

Praise the Lord, O my soul, and all

Praise the Lord, O my soul,

Praise the Lord, O my soul, and all

The first system of music consists of four staves. The first staff is in G major (one sharp) and 4/4 time, starting with a treble clef and a common time signature. The second staff is in E major (two sharps) and 4/4 time, starting with a treble clef and a common time signature. The third staff is in E major (two sharps) and 4/4 time, starting with a treble clef and a common time signature. The fourth staff is in E major (two sharps) and 4/4 time, starting with a treble clef and a common time signature.

that is with-in me praise his ho--ly name. Praise the Lord, O my soul,

that is with-in me praise his ho--ly name. Praise the Lord, O my soul,

The second system of music consists of four staves. The first staff is in G major (one sharp) and 4/4 time, starting with a treble clef and a common time signature. The second staff is in E major (two sharps) and 4/4 time, starting with a treble clef and a common time signature. The third staff is in E major (two sharps) and 4/4 time, starting with a treble clef and a common time signature. The fourth staff is in E major (two sharps) and 4/4 time, starting with a treble clef and a common time signature.

Continued

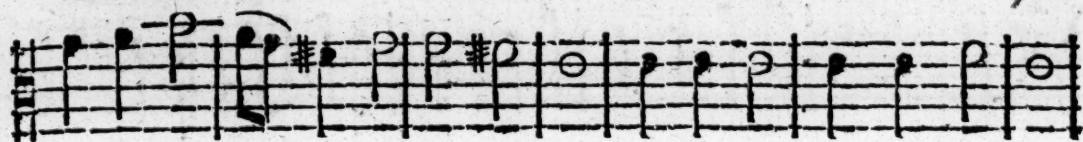
# ANTHEM II.

[ 29 ]

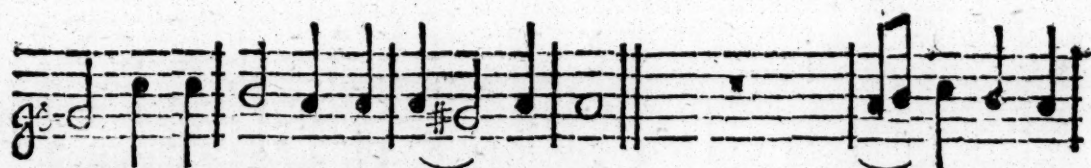
Continued.



and for-get not all his be-ne-fits, who for-giv-eth all thy sins,



and for-get not all his be-ne-fits, who for-giv-eth all thy sins,

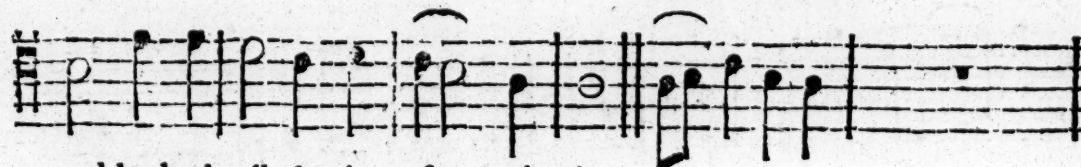


and heal-eth all thine in-fir-mi-ties.

*Hal-le-lu-jah,*



*Hal-le-lu-jah,*



and heal-eth all thy in-fir-mi-ties.



*Hal-le-lu-jah,*

Continued.



Continued.



Continued.

# ANTHEM III.

[ 31 ]

Continued.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

## ANTHEM III. Taken out of the 89th Psalm.

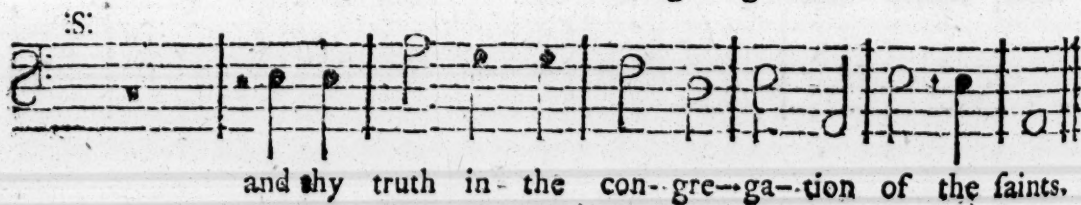
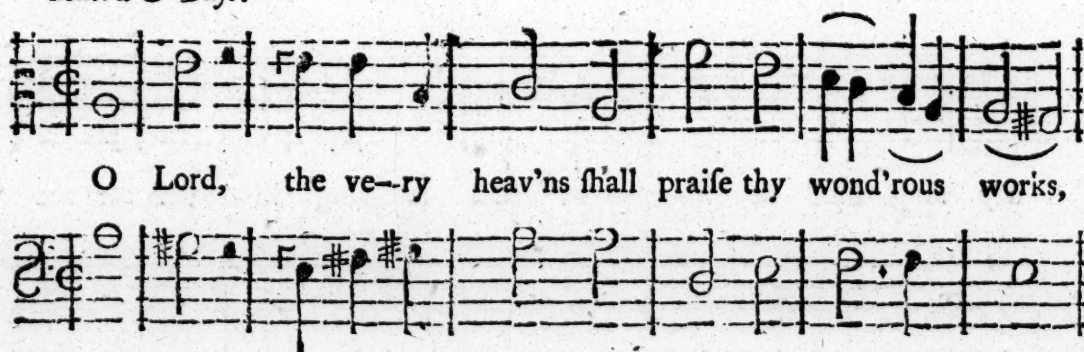
Tenor & Bass.

My song shall be al-ways of the lo-ving kind-ness of the

Lord, with my mouth will I e-ver be shew-ing thy truth.



Continued.

*Contra & Bass.*

# A N T H E M III.

[ 33 ]

Continued.



Blessed are the peo-ple, O Lord, blessed, blessed are the people, O Lord, they shall



Blessed are the peo-ple, O Lord, blessed, blessed are the peo-ple, O Lord,



they shall



walk, shall walk in the light, the light of thy coun-ten-ance; praised be the Lord, for



praised be the Lord,



walk, shall walk in the light, the light of thy coun-ten-ance; praised be the Lord, for



## Continued.

e-ver, for e-ver —more, for e-ver, for e-ver—more, for e-vermore, A—men,

for e ver, for e ver—more, for e ver, for e ver—more, A—men, for

for e-ver, for e-vermore, for e-vermore, *A-men*, for

e-ver, for e-ver—more, for e-ver, for e-vermore, for e-vermore, *A-men,*

*A—men, A—men, A—men, A—men, for evermore, A—men, A—men.*

e-vermore, *A-men*, for e-vermore, *A-men*, *A-men*, *A-men*, for evermore, *A men*, *A—men*.

A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half). The piece concludes with a double bar line.

e-vermore, *A-men*, for e-vermore, *A-men*, *A-men*, *A-men*, for evermore, *A-men*, *A-men*.

*A-men, A-men, A-men, A-men, for evermore, A men, A-men,*

# ANTHEM IV.

[ 35 ]

ANTHEM IV. Taken out of the 2d Chapter of St. Luke.

*Tenor & Bass.*



Be—hold, be—hold I bring you glad ti—dings of great Jo—y,



*Treble solus.*

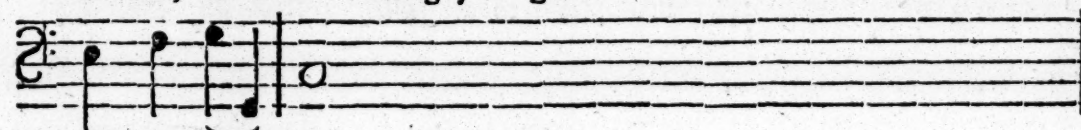


Behold, be—hold I bring you glad tidings of grea—t Joy,

*Bass solus.*



Be—hold, be—hold I bring you gla—d ti—



—dings of great Joy.

*S:*



glad tidings, gla—d ti—dings of great Joy,



glad ti—dings, gla—d tidings of great Joy,

*S:*



glad tidings, gla—d tidings of great Joy,



glad ti—dings, glad ti—dings of great Joy,

Continued.



Continued.

which shall be to all, all, all, all, all, all

which shall be to all, all, all, all

which shall be to all Peo—ple, to all, all, all, all

which shall be to all Peo--ple, to all. all, all

people, for un-to thee this day is born a Saviour which is Christ the Lord.

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a key signature change to one sharp (F#). The music is written in a cursive, handwritten style.

people, for un-to thee this day is born a Saviour which is Christ the Lord.

Continued.

# ANTHEM IV.

[ 37 ]

*Bass solus.*

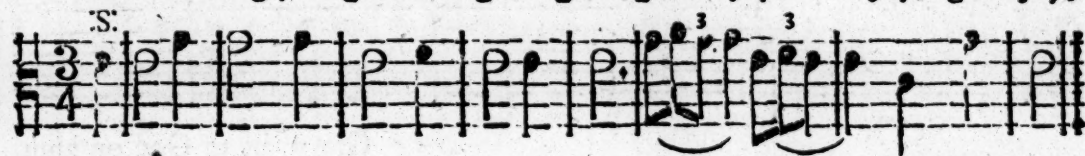
Continued.



For un-to thee this day is born a Sa-viour which is Chri—st the Lord.



Behold I bring you glad tidings of great, great Joy, Joy, great Joy,



Joy, Joy, of great Joy,



Behold I bring you glad tidings of great Joy, Joy, great Joy,



great Joy, Joy, great Joy.



which shall be to all peo-ple, which shall be to all, all, all, all people.



which shall be to all people, which shall be to all, all, all, all people.

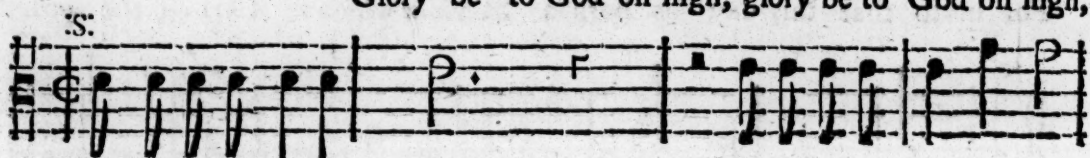




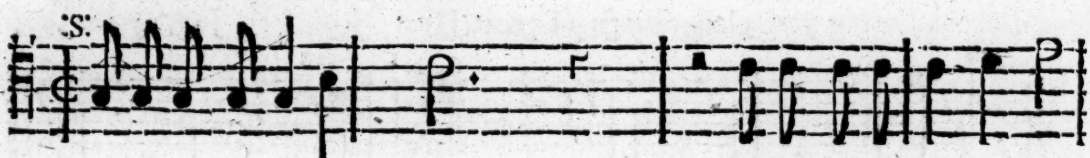
Continued.



Glory be to God on high, glory be to God on high,



Glo-ry be to God on high,



Glory be to God on high,



Glory be to God on high,



Glo-ry be to God, to God on high, and on earth peace, peace,



Glo-ry be to God, to God on high, and on earth peace, peace,



Continued.

[ 39 ]

peace, peace, good will towards men. Hal-le-lu-jah, :ll: :ll:

Hal-le-lujah, :||: Hal-le-

peace, peace, good will towards men. *Hal-lelujab, Hallelu-*

A single line of musical notation on a five-line staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of the following notes: a half note F#4, a quarter note G4, a quarter note A4, a half note B4, a quarter note A4, a quarter note G4, a half note F#4, a quarter rest, a quarter rest, a quarter rest, and a half note F#4. The word "Hallelujah," is written in a cursive script below the staff.

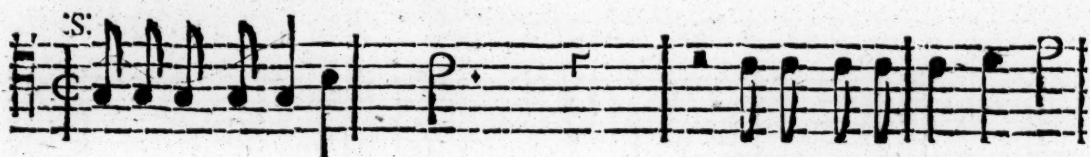
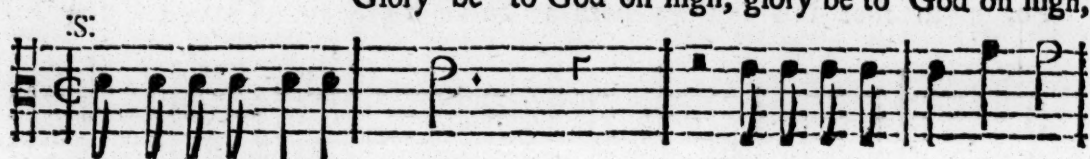
—lu-jab, :ll: :ll: Hal-le-lu—jab, Hal—le—lu—jab,

—jab, :||: :||: Hal—le—lu—jab, Hal—le—lu—jab,

*:||: :||: Hal-le-lu-jab, Hal-le-lu-jab, Hal-le-lu-jab,*



Continued.



Continued.

Continued.

peace, peace, good will towards men. Hal-le-lu-jah, :ll: :ll:

Hal-le-lujah, :ll: Hal-le-

peace, peace, good will towards men. Hal-le-lujah, Hallelu-

Hallelujah,

:ll: :ll: Hal-le--lu--jab, Hal-le--lu--jab, Hal-le--lu--jab,

--lu-jab, :ll: :ll: Hal-le--lu--jab, Hal--le--lu--jab,

--jab, :ll: :ll: Hal-le--lu--jab, Hal--le--lu--jab,

:ll: :ll: Hal-le--lu--jab, Hal-le--lu--jab, Hal-le--lu--jab,

G

Continued.



Continued.

:||: :||: Hal—le—lu—jab.

:||: :||: Hal—le—lu—jab.

ANTHEM V. Taken out of the 105th Psalm, Verse 1, 2,  
3, 4, 7, 8.

and call up—on his name,

O give thanks un—to the Lord,

Continued

# ANTHEM V.

[ 41 ]

Continued.



Tell the people, tell the



Tell the people, tell the people what things he hath done,



Tell the people, tell the people what things he hath done,



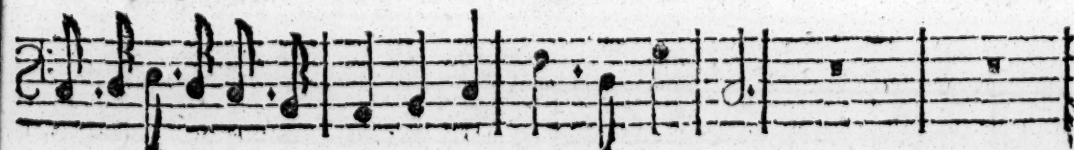
peo--ple, tell the people what things he hath done. O let your songs be



tell the people, tell the people what things he hath done.



tell the people, tell the people what things he hath done. O let your



G 2

Continued.



Continued.



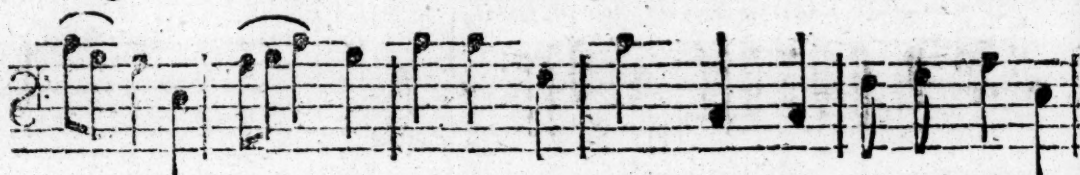
of him, be of him, and praise him, and let your talk-ing, let your talk-ing,



O let your songs be of him, and praise him, and



songs be of him, be of him, and praise him, and let your talk-ing,



O let your songs be of him, and praise him, and let your talk-ing,



be of all, a ——— ll, all, all, all,



let your talk-ing, let your talk-ing be of all, a ——— ll,



let your talk-ing, let your talk-ing be of all, all, all,



let your talk-ing, let your talk-ing be of all, all, a ———

Continued.

# ANTHEM V.

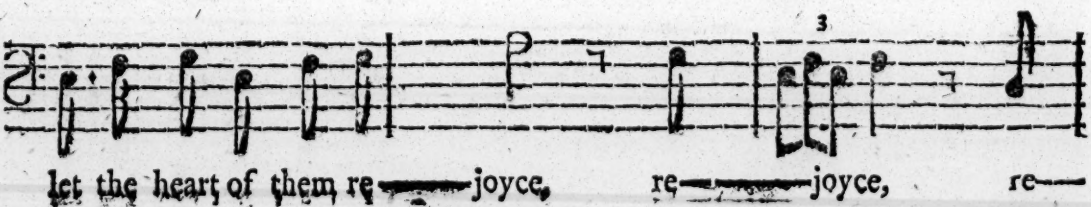
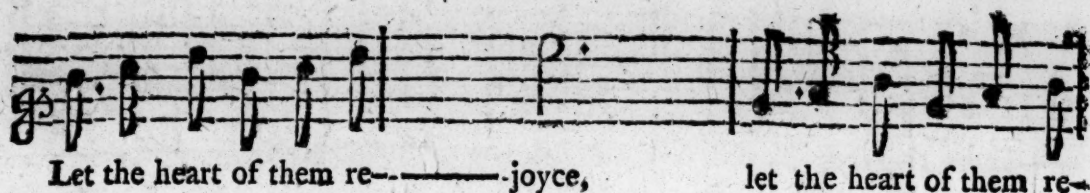
[ 43 ]

Continued.





Continued.



Continued.

Continued.



—joyce that seek the Ld, seek the Ld, and his strength, seek his face for



—joyce that seek the Ld, seek the



—ce that seek the Lord.



—joyce that seek the Lord.



e—ver—more.



He is the Lord, the Ld our God, his Judgments are in all the



He is the Ld our God,

Continued.



Continued.



He hath been always mindful of his co-ve-nant and



He hath been always mind-ful, mindful of his co-ve-nant and



world. He hath been al-ways mindful, mindful of his co-ve-nant and



He hath been always mindful of his co-ve-nant and



promise that he made to a thou-sand, thou-sand, thou-sand ge-ne-



pro-mise that he made to a thousand, thousand, thou-sand ge-ne-



pro-mise that he made to a thousand, thou-sand ge-ne-



pro-mise that he made to a thousand, thou-sand ge-ne-

Continued,

Continued.



—ra—tions, that he made to a thou—sand, thou—sand ge—ne—ra—tions,



—ra—tions, that he made to a thou—sand, thousand ge—ne—



—ra—tions, that he made to a



—ra—tions, that he made to a thou—sand,



that he made to a thou—sand, thousand ge—ne—ra—tions, that he made to



—ra—tions, that he made to a thousand ge—ne—ra—tions, that he made to



thou—sand, that he made to a thousand ge—ne—ra—tions, that he made to



that he made to a thousand, thou—sand ge—ne—ra—tions, that he made to

H

Continued.



Continued.



He hath been always mindful of his co-ve-nant and



He hath been always mind-ful, mindful of his co-ve-nant and



world. He hath been al-ways mindful, mindful of his co-ve-nant and



He hath been always mindful of his co-ve-nant and



promise that he made to a thou-sand, thou-sand, thou-sand ge-ne-



pro-mise that he made to a thousand, thousand, thou-sand ge-ne-



pro-mise that he made to a thousand, thou-sand ge-ne-



pro-mise that he made to a thousand, thou-sand ge-ne-

Continued,

Continued.



—ra—tions, that he made to a thou—sand, thou—sand ge—ne—ra—tions,



—ra—tions, that he made to a thou—sand, thousand ge—ne—



—ra—tions, that he made to a



—ra—tions, that he made to a thou—sand,



that he made to a thou—sand, thousand ge—ne—ra—tions, that he made to



—ra—tions, that he made to a thousand ge—ne—ra—tions, that he made to



thou—sand, that he made to a thousand ge—ne—ra—tions, that he made to



that he made to a thousand, thou—sand ge—ne—ra—tions, that he made to

H

Continued.



Continued.



a thou-sand ge-ne-ra-tions, that he made to a thou-sand, thousand



a thou-sand ge-ne-ra-tions, that he made to a thou-sand, thou-sand



ge-ne-ra-tions.

Hal-le-lu-jah, &amp;c.



ge-ne-ra-tions.

Hal-le-lu-jah, &amp;c.



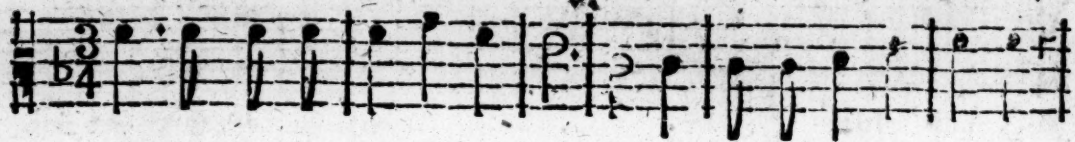
HALLELUJAH, as in Anthem VII.

A N -

AN THEM VI. *Taken out of the 125th Psalm.*



They that put their trust in the Lord, shall be e--ven as mount Si--on,



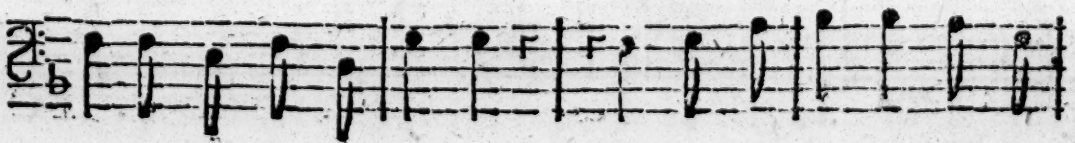
They that put their trust in the Lord, shall be e--ven as mount Si--on,



which may not be re--mo-ved, but stand-eth fast, but stand-eth



which may not be re--mo-ved, but stand-eth fast, but stand--eth





**Continued.**

fast, but stand-eth fast, but standeth fast for e---ver, but stand.

fast for e---ver, but standeth fast, but stand-

fast for e-ver, but standeth fast, but standeth fast, but stand---

but stand-eth fast for e---ver, but stand.

—eth fast for e-ver. The hills stand a-bout Je-ru--fa--lem, e---ven

—eth fast for e-ver.

—eth fast for e-ver. The hills stand a-bout Je-ru—fa--lem, e—ven

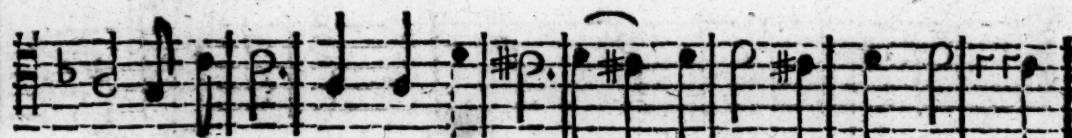
—eth fast for e-ver.

**Continued.**

Continued.



so, e-ven so stand-eth the Lord round a-bout his peo-ple, from



so, e-ven so stand-eth the Lord round a-bout his peo-ple, from



this time forth, from this time forth for e-ver-more.



this time forth, from this time forth for evermore, for e



Continued.



Continued.



for e ————— ver — more.



————— ver — more, e — ver, e — ver — more, from this time



for e — ver, for e — ver — more,



From this time forth for e — ver



From this time forth for e — ver — more, for



forth for e — ver — more, for e — ver — more, from this time forth for



From this time forth for e — ver — more.

Continued.

# AN T H E M VI.

[ 53 ]

Continued.



more, from this, from this time forth, from this time forth for e-ver-more,



e-ver-more,

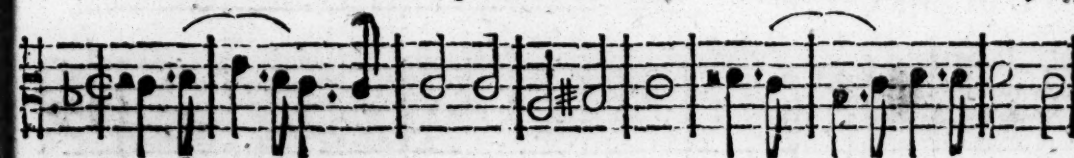


e-vermore, from this time forth, from this time forth for e-ver-more,



Hal-le-lu-jah, Hofan-nah,

Hal-le-lu-jah,



Hal-le-lu-jah, Hofan-nah,

Hal-le-lu-jah,



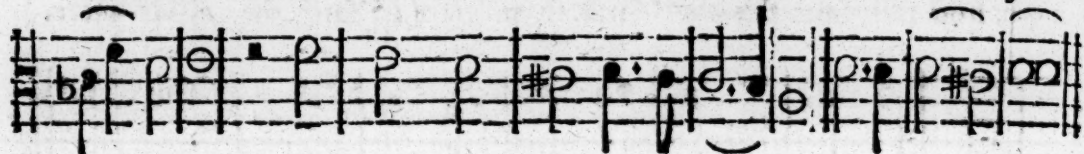
Continued.



Continued.



Hofannah, Hal ————— le — lu — jab, Halle — lu — jab.



Hofannah, Hal ————— le — lu — jab, Halle — lu — jab.

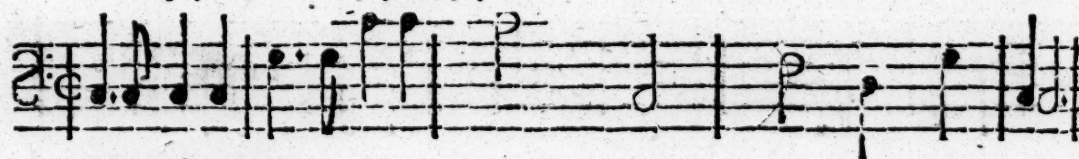


## ANTHEM VII. Taken out of the 100th Psalm.

Tenor &amp; Bass.



O be joyful, O be joyful, joy ————— ful,



Contra &amp; Treble.



O be joyful, O be joyful, joy ————— ful in God all ye lands.



O be joyful, O be joyful, O be joy ————— ful in God all ye lands.

Continued.

# ANTHEM VII.

[ 53 ]

Continued.

*Tenor & Bass.*



O be joy—ful in God all ye lands,



O be joy—ful, joy—ful in God all ye lands,

*Treble & Bass.*



O be joy--ful, joy--ful, joy—ful, joy—



O be joy—ful, joy—ful, joy—ful, joy--ful in God all ye lands,



O be joy—ful in God all ye lands,



O be joy—ful in God all ye lands,



O be joy—ful joy—ful, joy—ful, joy--ful in God all ye lands,  
Continued.



Continued.

*Tenor & Bass.**(Bass solus.)*

serve the Lord with glad—ness,

*(Tenor solus.)*

serve the Lord with glad—ness,

*(Bass solus.)*

and come, and come, and come, and come be—fore his pre—sence with a



son—

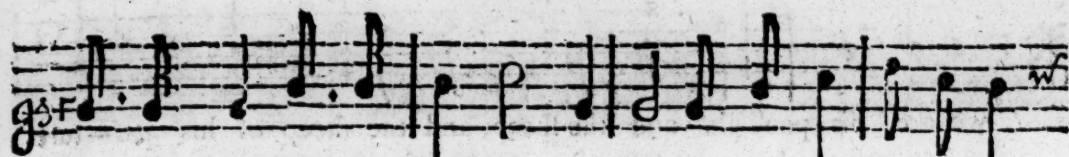
g:

Continued.

# ANTHEM VII.

[ 57 ]

Continued.



be ye fure that the Lord he is God, it is he, it is he



be ye fure that the Lord he is God, it is he, it is he



that hath made us and not we our felves,



that hath made us and not we our felves,





*Treble and Bass.*

Continued.



we are his peo-ple and the sheep, and the sheep of his pas-ture.



we are his peo-ple and the sheep of his pas-ture.

*Tenor and Bass.*

O go your way in-to his gates with thankf——giv——ing,

*(Treble solus.)*

and in-to his cour——ts with praise.



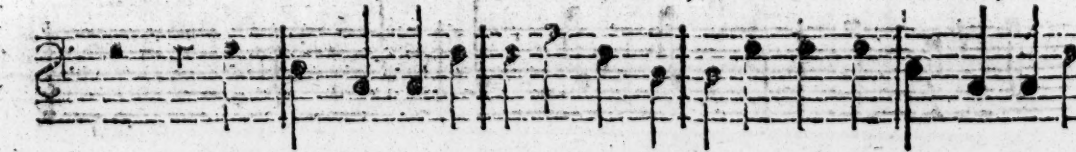
Be thank-ful un-to him, be thankful un-to him, un-to



Be thankful unto him, be thankful un-to him, be thankful un-



Be thankful un-to him, be thankful un-to him, be thankful un-to him, un-to



Be thankful un-to him, be thankful un-to him, be thankful un-to

Continued.



him and speak good of his name.

For the Lord is



—to him and speak good of his name. For the Lord is gra—cious,



him and speak good of his name. For the Lord is gracious, for the Lord is



him and speak good of his name. For the Lord is gra—cious,



gra—cious, and his mer-cy, and his mer-cy is e-ver-last-ing,



for the Lord is gra—cious, and his mer-cy is e-ver-last-ing,



gra—cious, and his mer-cy, and his mer-cy is e-ver-last-ing,



for the Lord is gra—cious,

Continued.



Continued.



and his truth en-dur-eth from ge-ne-ra-tion to ge-ne-ra-tion.



and his truth en-dur-eth from ge-ne-ra-tion to ge-ne-ra-tion.



Hal-le-lu-jah, :||: :||: :||: :||:



Hal-le-lu-jah, :||: :||: :||: :||:



Continued.

Continued.



Continued.



Continued:

*Hallelujah, :ll: :ll: :ll: Halle--lu--jah.*

ANTHEM VII. *Taken out of the 106th Psalm.*

*O give thanks un--to the Lord, O give thanks un--to the Lord,*

Continued.

# ANTHEM VIII.

[ 63 ]

Continued.

for he is gra-cious, and his mer-cy en--dur-eth for e—

for he is gra-cious, and his mer-cy en--dur-eth for e—

--ver, for e--ver and e--ver, and his mercy en--dur-eth for e--ver,

--ver, and e--ver, his mer-cy en--dur--eth for e--ver,

for e--ver and e-ver,

K

Continued



Continued:

*Hallelujah, :ll: :ll: :ll: Halle-lu-jah.*

ANTHEM VIII. *Taken out of the 106th Psalm.*

*O give thanks un--to the Lord, O give thanks un--to the Lord,*

*O give thanks un--to the Lord, O give thanks un--to the Lord,*

Continued.

Continued.





Continued.

and his mer-cy en-dur-eth for e-ver. Blef-fed are all they

and his mer-cy en-dur-eth for e-ver. Blef-fed are all they

that al-ways keep judg-ment, are all they that al-

Blef-fed are all they that al-

Blef-fed are all they that al-

that al-ways keep judg-ment, are all they

Continued.

# ANTHEM VIII.

[ 65 ]

Continued.



ways keep judgment,



ways keep judgment,



ways keep judgment, and d o righ-te-ous-ly,



and d o righ-te-ous-ly.



and do righ-te-ous-ly.



and d o righ-te-ous-ly.

K 2

Continued.



Continued.

[illegible]

A single staff of handwritten musical notation. It begins with a treble clef and a common time signature 'C'. The notation includes several measures with various note values (quarter, eighth, and sixteenth notes), rests, and a key signature change to one sharp (F#) indicated by a sharp sign on the F line. The handwriting is fluid and characteristic of 18th-century musical notation.

Handwritten musical notation on a single staff. The notation includes various note values, rests, and bar lines, with some notes beamed together. The handwriting is in ink on aged paper.

**Continued.**

# ANTHEM IX;

[ 67 ]

Continued.



## ANTHEM IX. Taken out of the 128th Psalm.



Blef-fed are all they, blessed are all they that fear the Lord, and



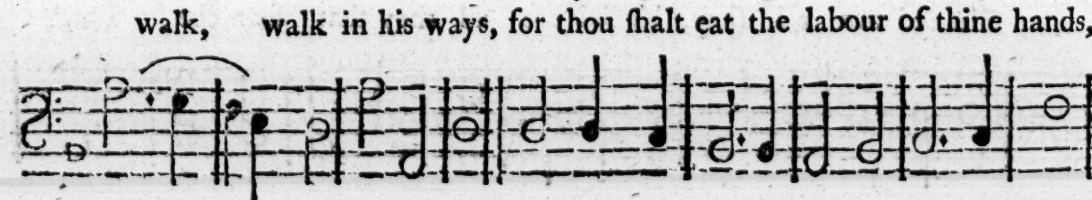
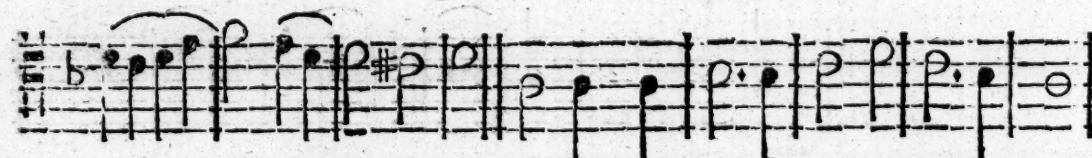
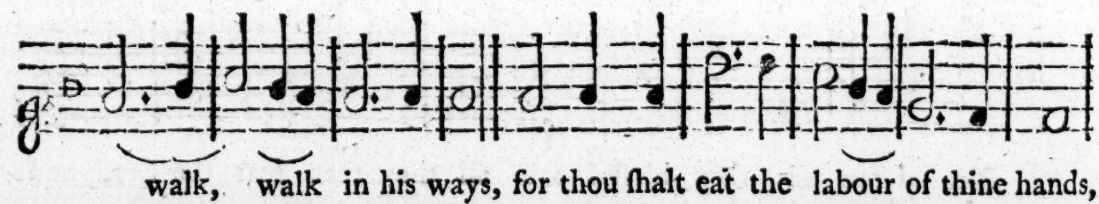
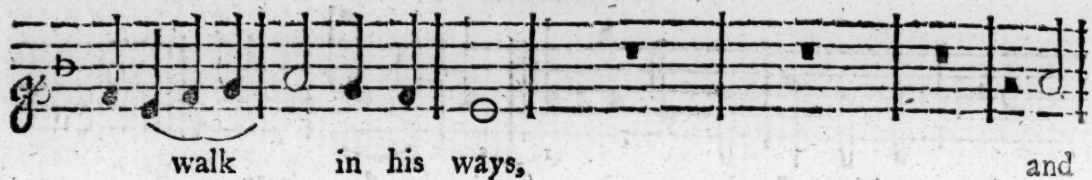
Blef-fed are all they, blessed are all they that fear the Lord,



Continued.

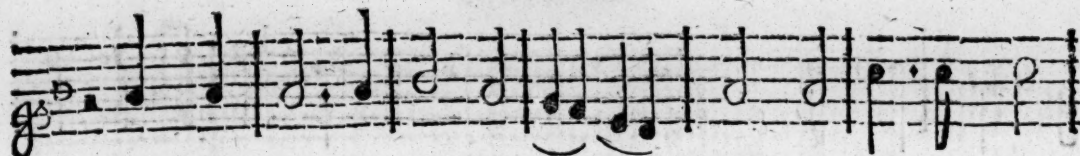


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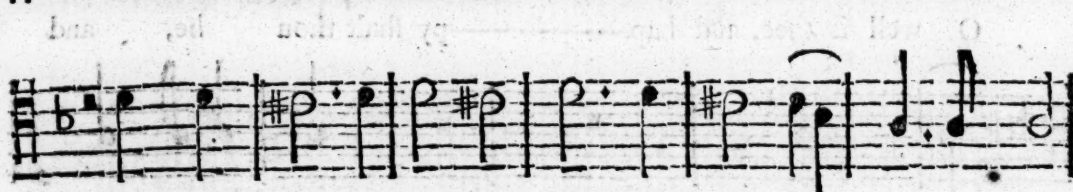


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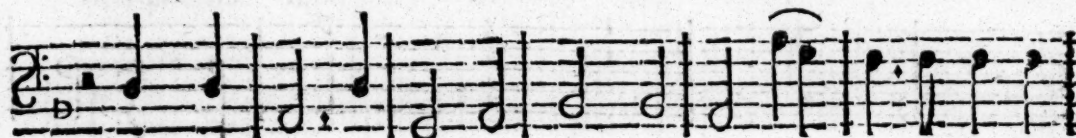
Continued.



thou shalt eat the la-bour of thine hands. O well is thee,



thou shalt eat the la-bour of thine hands. O well is thee,



and



O well is thee,



O well is thee, and hap—py shalt



Continued.



Continued.

O well is thee, O well is thee, and  
 O well is thee, and hap—py shalt thou be, and  
 thou be, O well is thee, and  
 O well is thee,

hap—py shalt thou be, and hap—py  
 happy, happy, happy shalt thou be, and happy, happy, hap—  
 O well is thee, and happy, happy, happy,

Continued.

# ANTHEM X.

[ 71 ]

Continued.



hap-py shalt thou be, hap-py shalt thou be.



py shalt thou be, hap-py shalt thou be.



hap-py shalt thou be.

## ANTHEM X. *Taken out of the 135th Psalm.*



O praise the Lord, laud ye the name of the Lord, praise it O ye



O praise the Lord, laud ye the name of the Lord, praise it O ye

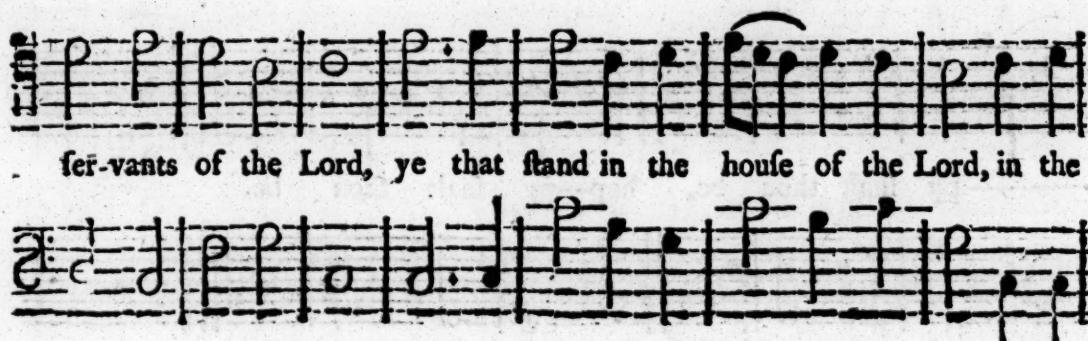
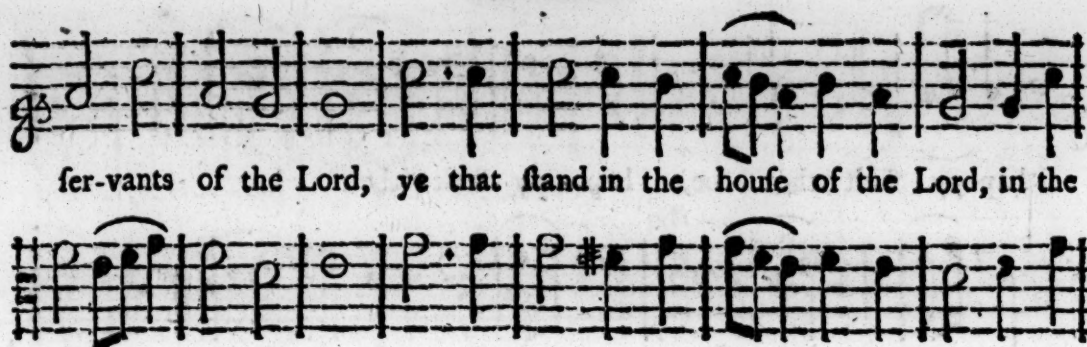


L

Continued.



Continued.



Continued.

ANTHEM X.

[ 73 ]

**Continued.**

O praise the Ld, for the Lord is gracious, O sing prai—ses, O sing

Lord, for the Ld is gra-cious, O sing prai—

for the Ld is gra--cious, is gra--cious, O fing

gra—cious, for the Lord is gra-cious,

prai—ses, O sing prai—ses un—to his name,

—fes, prai—fes, prai-fes un-to his name,

prai—fes, prai—fes un—to his name,

O sing prai—ses, O sing prai—ses un—to his name, sing



Continued.



sing prai-ses, it is love-ly, it is



sing prai-ses, it is love-ly, for it is



sing prai-ses, it is love-ly, it is love-ly, it is



prai-ses, it is love-ly, it is love-ly, sing prai-ses, it is



love-ly.

For why? the



love-ly.

For why? the Lord hath



love-ly. For why? the Lord hath cho- sen,



love-ly.

For why? the Lord hath cho-

Continued.

Continued:



Continued.



Continued.

wn pos-ses-sion. Praise the

el for his o wn pos-ses-sion.

If-ra-el for his o wn pos-ses-sion. Praise the

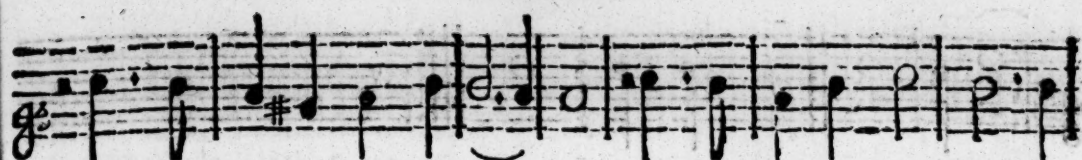
wn pos-ses-sion.

Lord ye house of If-ra-el. Praise the Lord ye house of Aa-ron.

Lord ye house of If-ra-el. Praise the Lord ye house of Aa-ron.

Continued.

Continued.



Praise the Lord ye house of Le—vi, ye that fear the Lord, praise the



Praise the Lord ye house of Le—vi, ye that fear the Lord, praise the



Lord. Prai-fed be the Lord out of Si—on, who dwell-eth at Je—



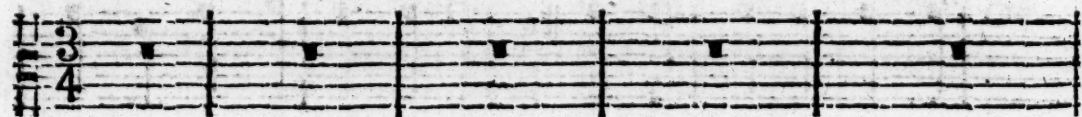
Lord. Prai-fed be the Lord out of Si—on, who dwell-eth at Je—



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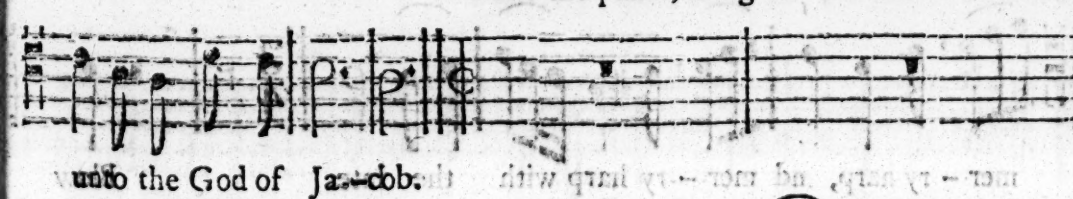


Continued.

ANTHEM XI. *Taken out of the 81st Psalm.*

Continued.

Continued.





Continued.



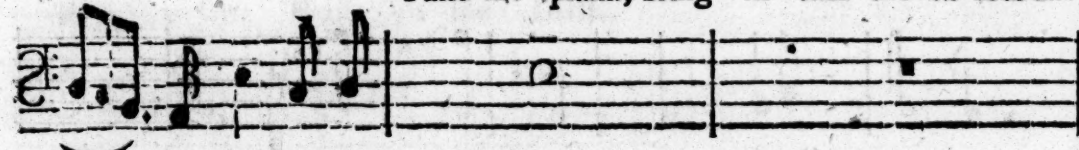
Take the psalm, bring hi-ther the ta-bret and



mer-ry harp with the lute,



Take the psalm, bring hi-ther the ta-bret and



mer-ry harp with the lute,



mer-ry harp, and mer-ry harp with the lute.



and mer-ry harp with the lute.



mer-ry harp, and mer-ry harp with the lute.

Blow



Blow up the trum-

Continued.

# ANTHEM XL.

[ 81 ]

Continued.



Blow up the trum—pet, the trum—pet, the trum—pet,



up the trum—pet, the trum—pet, the trum—pet,



—pet, the trum—pet, the trum—pet,



in the new moon, e—ven in the time ap—pointed, and up—on our




in the new moon, e—ven in the time ap—pointed, and up—on our







Continued




solemn feast—day. For this was made a statute in Is-ra-el,



fo-lemn feast—day. For this was made a statute in Is-ra-el,



for this was made a sta-tute in Is-ra-el, and a law of the God of



for this was made a sta-tute in Is-ra-el, and a law of the God of

Continued

C. M.

Continued

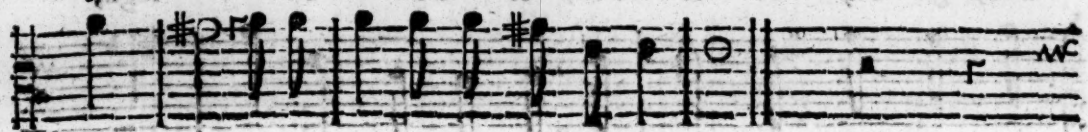
# ANTHEM XI,

[ 83 ]

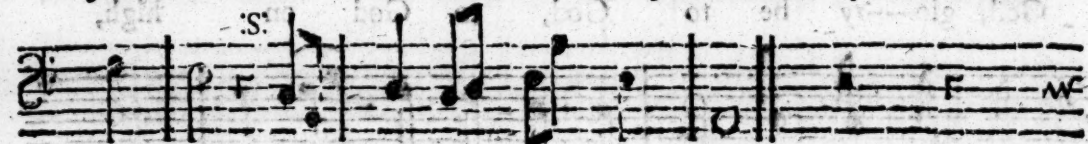
Continued.



Ja—cob, and a law of the God of Ja—cob. Glo-ry be to God



Ja—cob, and a law of the God of Ja—cob. Glo-ry be to God

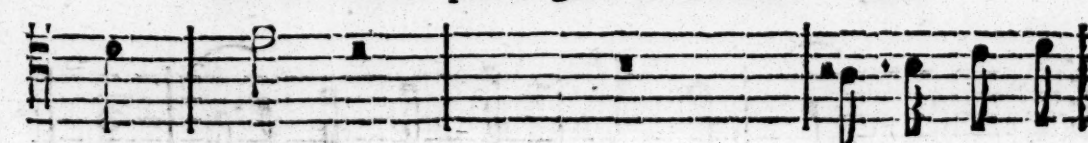


on high,

glo—ry be to



and on earth peace, good will to-wards men.



on high,

glo—ry be to



and on earth peace, good will to-wards men.

Continued.



Continued.



God, glo—ry be to God, to God on high,



glo—ry be to God, glo—ry be to God on high,



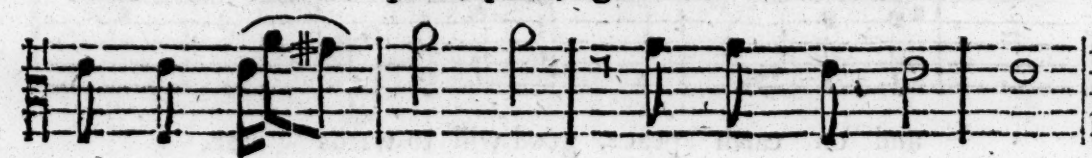
God, glo—ry be to God, to God on high,



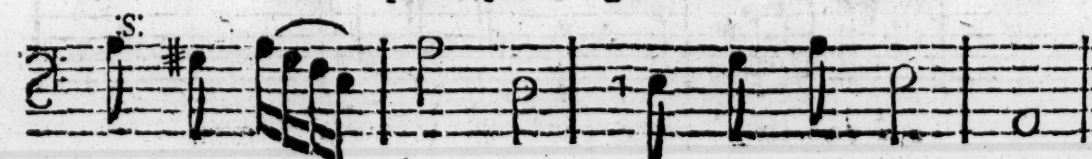
glo—ry be to God, glo—ry be to God on high,



and on earth peace, peace, good will to—wards men.



and on earth peace, peace, good will to—wards men.



Continued.

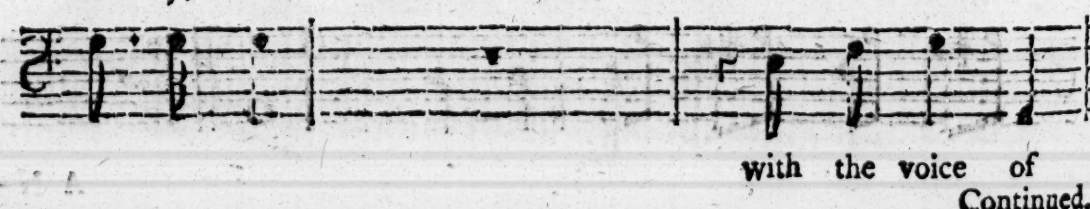
# ANTHEM XI.

[ 85 ]

Continued.





ANTHEM XII. *Taken out of the 47th Psalm.*

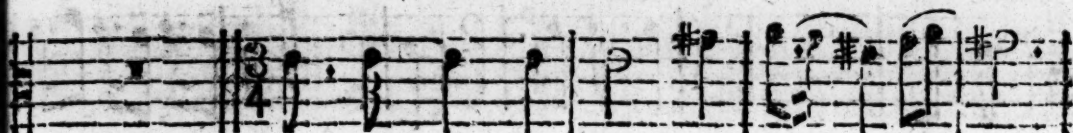
# ANTHEM XH.

[ 87 ]

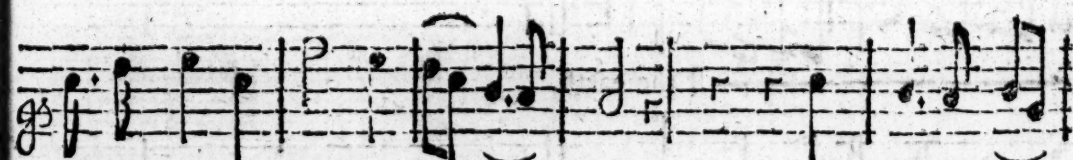
Continued.



For the Lord is high, and to be fear'd,



me-lo-dy. For the Lord is high, and to be fear'd,



For the Lord is high, and to be fear'd; he is the great



. he is the great King, he



For the Lord is high, and to be fear'd;



N

Continued.



Continued.



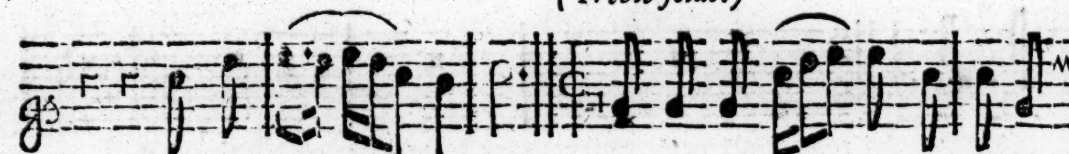
king, he is the great king up-on all the earth,



is the great king up-on all the earth, upon a



he is the great king upon all the earth, upon a

*(Treble solus.)*

up-on a—ll the earth. God is gone up with a merry,



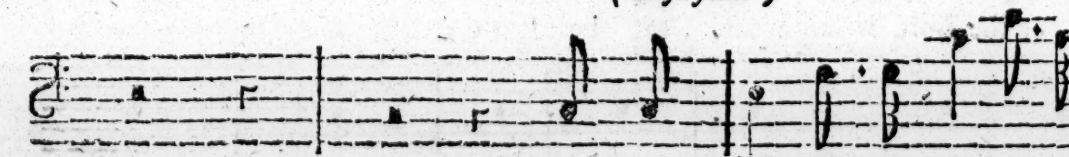
ll the earth.



—ll, up-on all the earth.



mer-ry noise, a mer---ry, mer---ry noise.

*(Bass solus)*

And the Lord with the sound of the

Continued.

Continued.



and the Lord with the found of the trum—



trumpet, the trum—pet,



—pet, the trum—pet, the trum—pet.



—pet, the trum—pet.



O sing prai—ses un—to our God, O sing



O sing prai—ses, sing prai—ses un—to our God,



O sing prai—ses, sing prai—ses un—to our God,



O sing prai—ses un—to our God, O sing



Continued,



HALLELUYAH, as in Anthem IV.

A N.

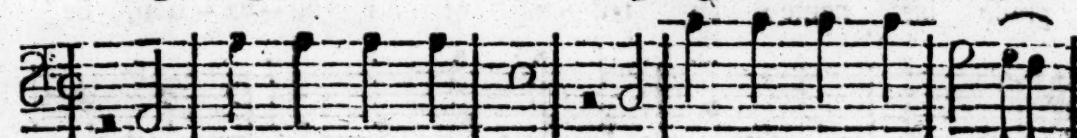
ANTHEM XIII. *Taken out of the 96th Psalm.*



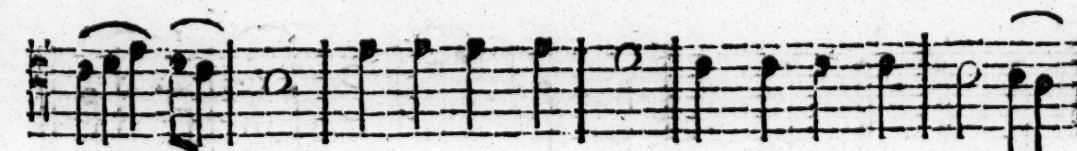
Sing, sing un—to the Lord, sing, sing un—to the Lord, and



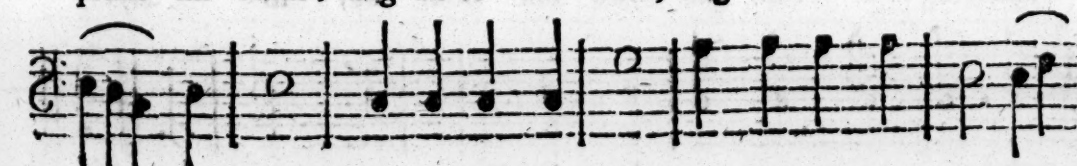
Sing, sing un—to the Lord, sing, sing un—to the Lord, and



praise his name; sing un—to the Lord, sing un—to the Lord, and



praise his name; sing un—to the Lord, sing un—to the Lord, and



Continued.



Continued.



Continued.

Continued.

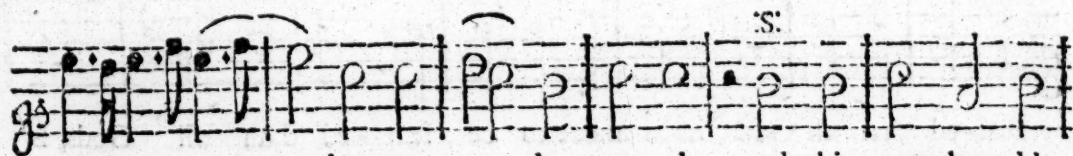
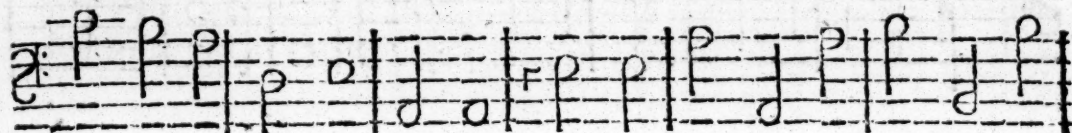
*Treble & Bass.*



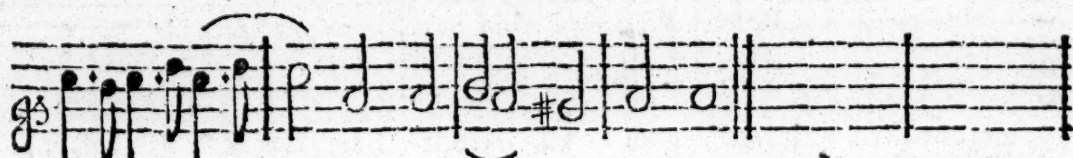
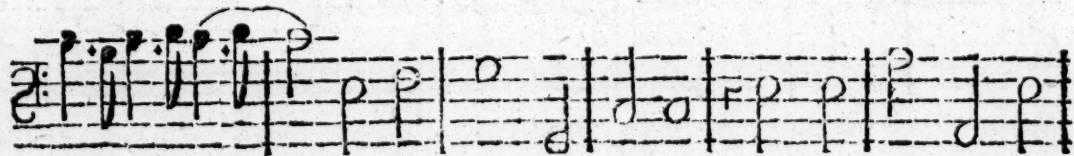
De—clare his honour, de—clare his honour, his honour, his



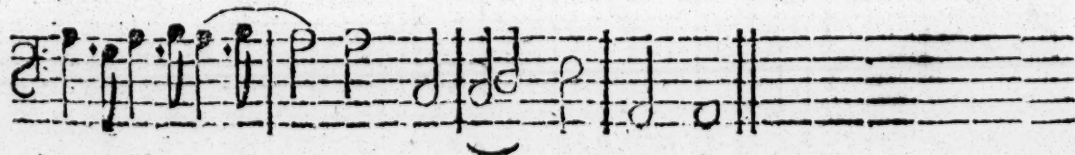
ho—nour un—to the hea—then, and his won—ders, his won—ders, his



wo—n—ders un—to the peo—ple, and his won—ders, his



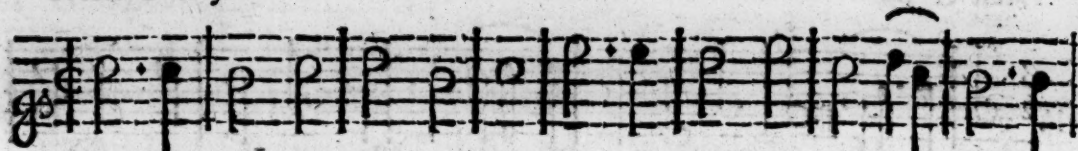
wo—n—ders un—to the peo—ple. Sing, sing, &c. (as before.)



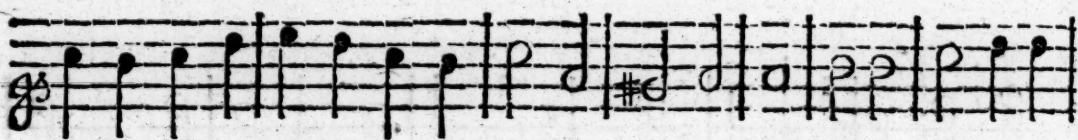
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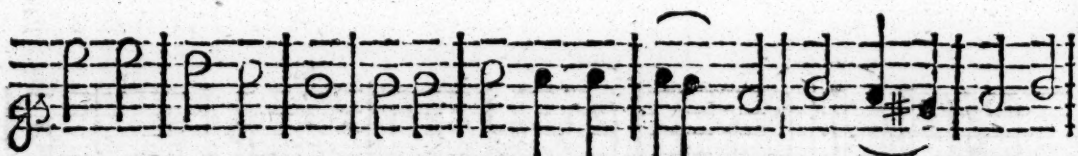
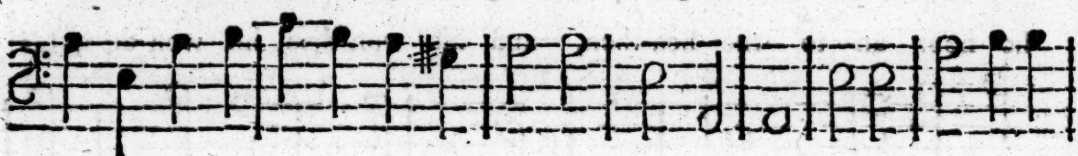
## Continued.

*Treble & Bass.*

For the Lord, the Lord is great, for the Lord, the Lord is great, he



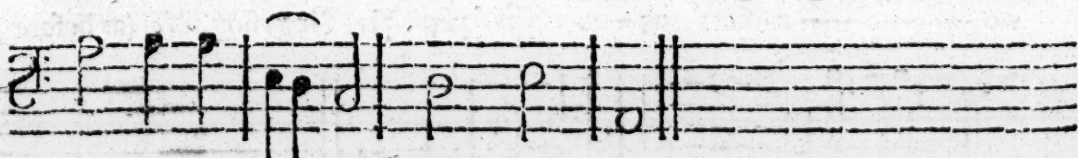
cannot, cannot wor-thi-ly be prai-fed, be prai-fed, he is more to be



fear-ed than all Gods, he is more to be fear-ed than all Gods, is



more to be fear-ed than all Gods. Sing, sing, &amp;c. (as before.)

End with the *Hallelujah* in A N T H E M XI.

P S A L M

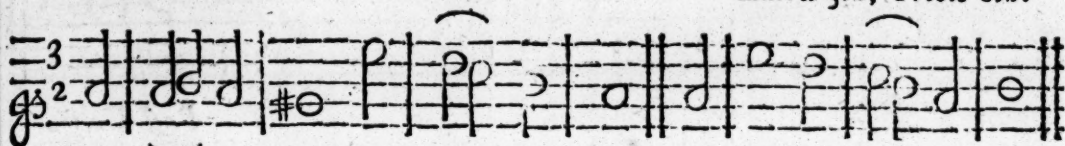
# PSALM-TUNES,

For the Old and New VERSION.

## PSALM I. Crowle Tune. Or Psalm I, New Version.

Treble & Contra.

Contra 5th, Treble 8th.

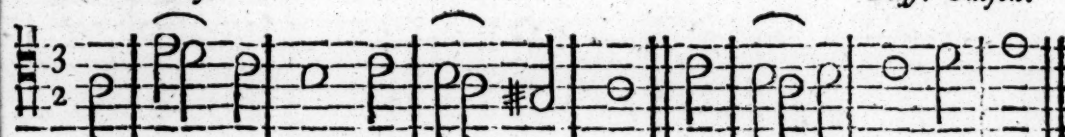


The man is blest that hath not lent to wick-ed men his ear :

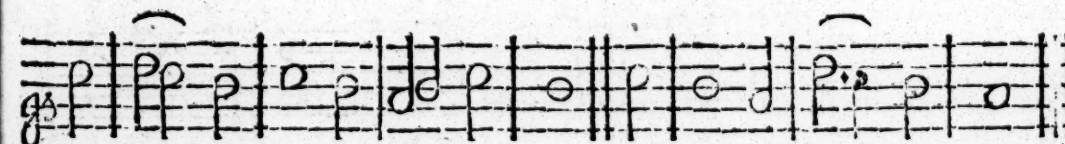
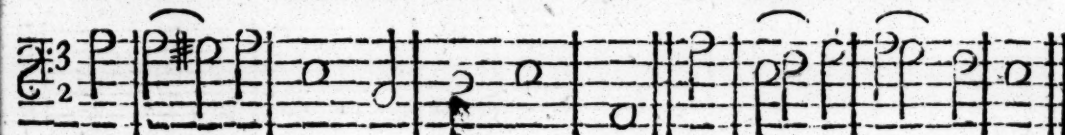


Tenor & Bass.

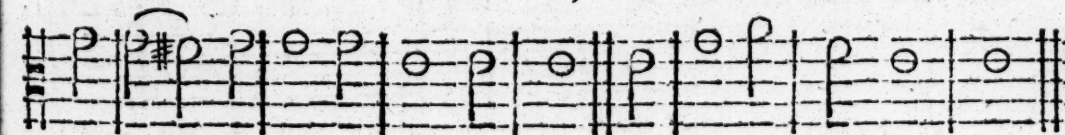
Bass. Unison.



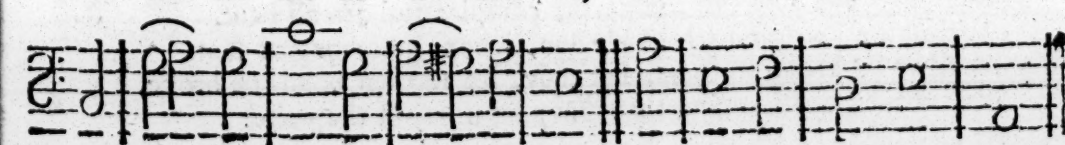
The man is blest that hath not lent to wick ed men his ear :



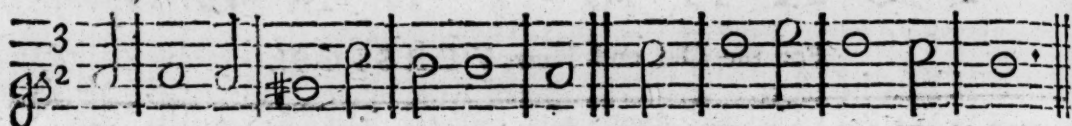
Nor led his life as sin-ners do, nor sat in scorn-er's chair.



Nor led his life as fin--ners do, nor sat in scorn--er's chair.



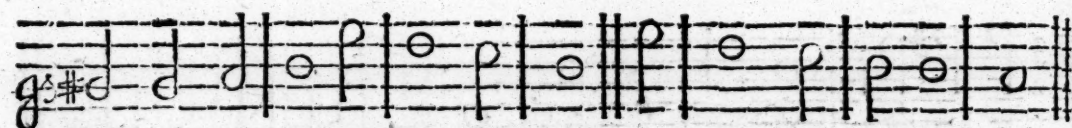
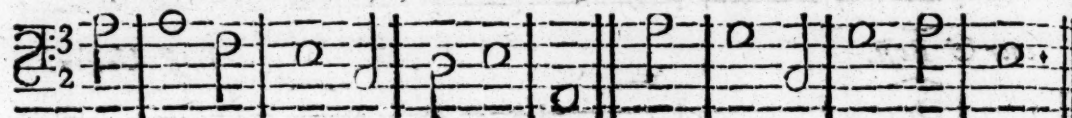


P S A L M II. *Cambridge Tune.* Or Psalm II, *New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

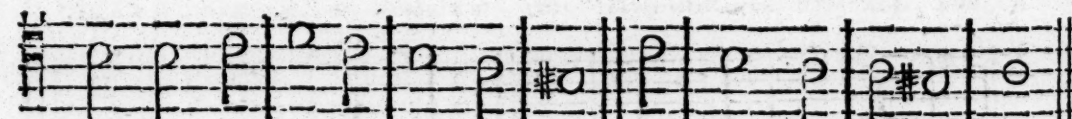
Why did the Gentiles tumults raise? what rage was in their brain?

*Tenor & Bass.**Bass. Unison.*

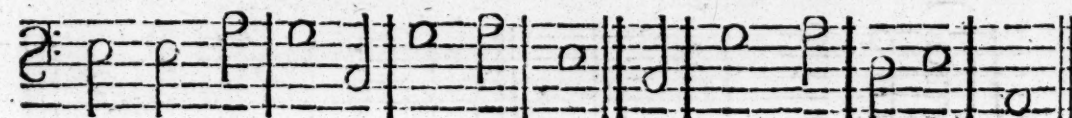
Why did the Gentiles tumults raise? what rage was in their brain?



Why do the people still con--trive, a thing that is but vain?



Why do the people still con--trive, a thing that is but vain?



- 2 The kings and rulers of the earth, conspire and are all bent,  
 Against the Lord and Christ his Son, whom he among us sent.  
 3 Shall we be bound to them, say they, let all their bonds be broke,  
 And of their doctrine and their law, let us reject the yoke.

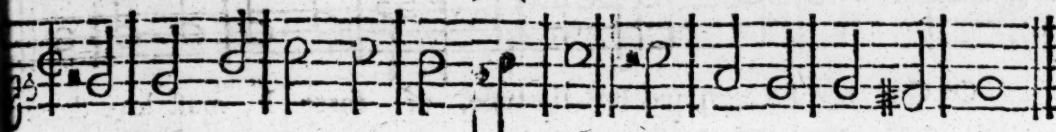
PSALM-TUNES.

[ 97 ]

PSALM IX. St. James's Tune. Verse 7, 8, 9.  
Or Psalm IX, New Version.

Treble & Contra.

Treble 12th, Contra 8th, from Bassus.



Know thou that he who is a--bove, for e--ver-more shall reign :



Tenor & Bass.

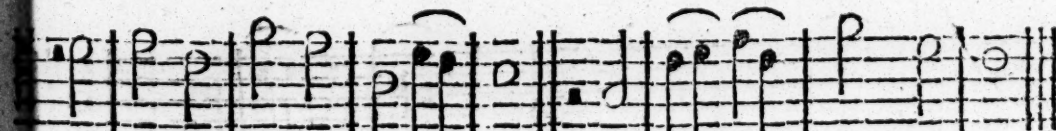
Bass. 5th.



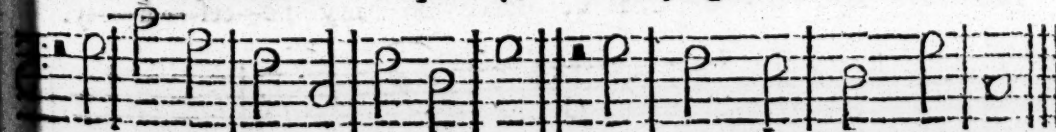
Know thou that he who is a--bove, for e--ver-more shall reign :



And in the seat of e--qui--ty, true judg--ment will main-tain.



And in the seat of e--qui--ty, true judgment will main-tain.



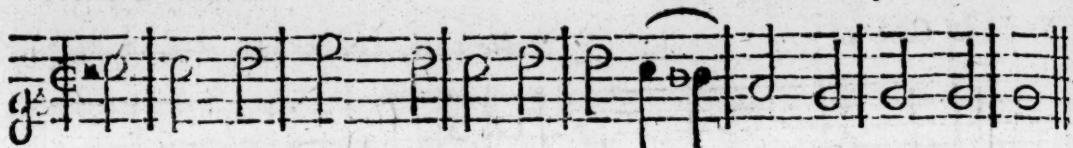
8 With justice he will keep and guide, the world and ev'ry wight,  
And so will yield with equity, to ev'ry man his right.

9 He is protector of the poor, what time they be oppres'd,  
He is in all adversity, their refuge and their rest.

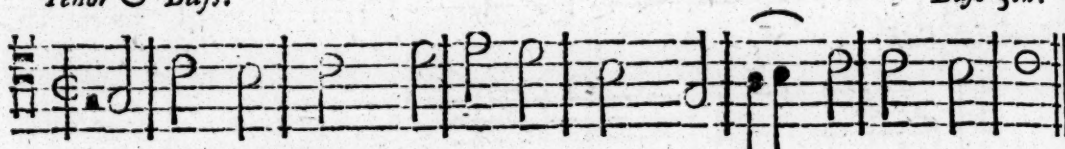
O 2

PSALM CVII

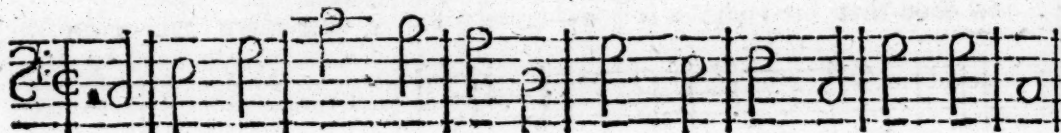


P S A L M XVIII. Or Psalm XIX, *New Version.**Treble & Contra.**Treble 8th, Contra 6th.*

O God my strength and for--ti--tude, of force I must love thee:

*Tenor & Bass.**Bass 5th.*

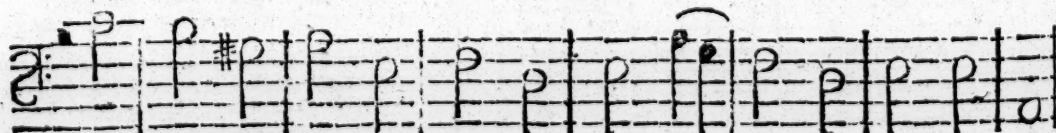
O God my strength and for--ti--tude, of force I must love thee:



Thou art my cas-tle and de-fence in my ne-ces-si-ty.



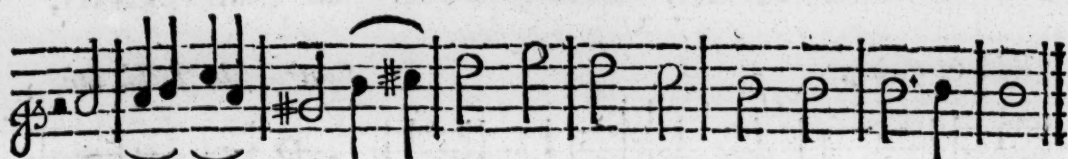
Thou art my cas-tle and de-fence in my ne-ces-si-ty.



3 When I sing laud unto the Lord, most worthy to be serv'd,  
Then from my foes I am right sure, that I shall be preserv'd.

*Continued.*

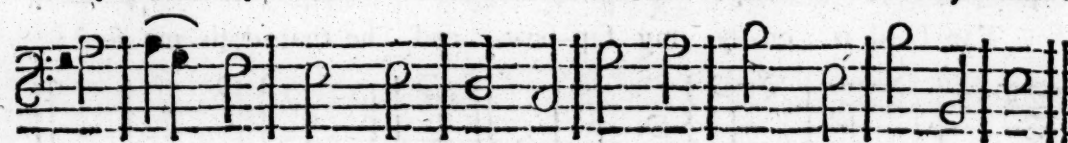
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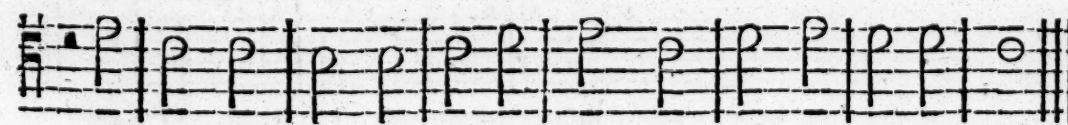
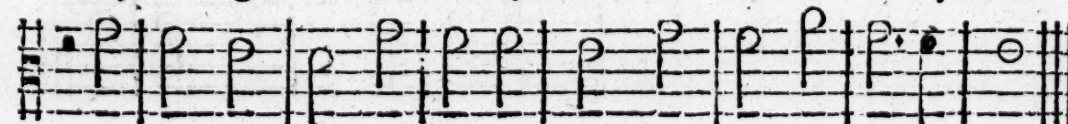
My God, my rock, in whom I trust, the work--er of my wealth:



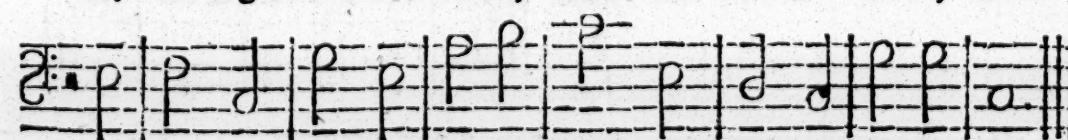
My God, my rock, in whom I trust, the work--er of my wealth:



My re--fuge, buck-ler, and my shield, the horn of all my health.



My re--fuge, buck-ler, and my shield, the horn of all my health. ]



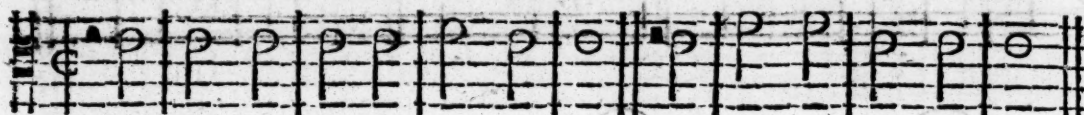
4 The pangs of death did compass me, and bound me ev'ry where :  
The flowing waves of wickedness did put me in great fear.

P S A L M XXIII.

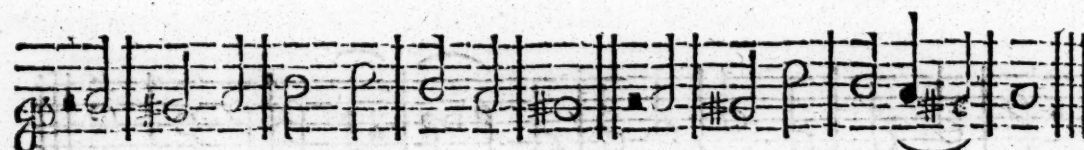
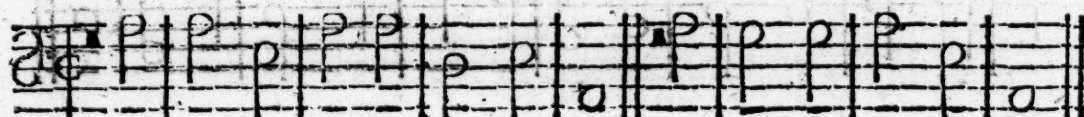


P S A L M XXIII. *Beverly Tune.* Or Psalm XXIII,  
*New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

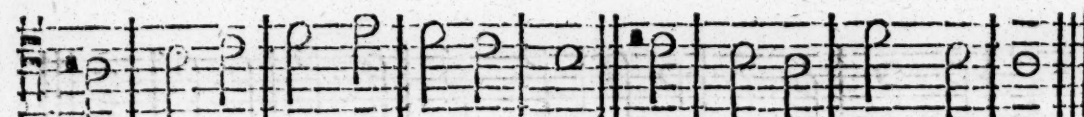
The Lord is on-ly my sup-port, and he that doth me feed:

*Tenor & Bass.**Bass. Unison.*

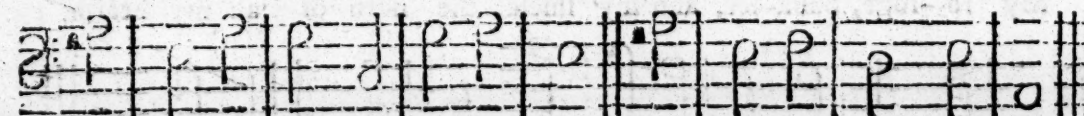
The Lord is on-ly my sup-port, and he that doth me feed:



How can I then lack a--ny thing, where--of I stand in need?



How can I then lack a--ny thing, where--of I stand in need?



- 2 In pastures green he feedeth me, where I do safely lie,  
And after leads me to the streams which run most pleasantly.  
3 And when I find myself near lost, then doth he me home take,  
Conducing me in his right paths, ev'n for his own name sake.

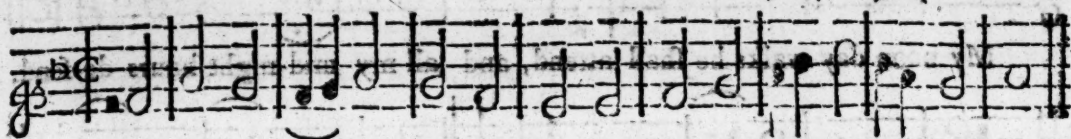
P S A L M XXIII.

PSALM XXIII. *Althorp Tune.*

The Words translated by Mr. ADDISON.

*Treble & Contra.*

*Treble 15th, Contra 10th from Bass.*





Continued.



My noon day walks he shall attend, and all my mid-night hours de-fend.



My noon day walks he shall attend, and all my midnight hours de-fend.



## II.

When in the sultry Glebe I faint,  
Or on the thirsty Mountains pant,  
To fertile Vales and dewy Meads,  
My weary wand'ring Steps he leads;  
Where peaceful Rivers soft and flow,  
Amidst the verdant Landkip flow.

## III.

Though in the Paths of Death I tread,  
With gloomy Horrors over-spread,  
My stedfast Heart shall fear no Ill,  
For thou, O Lord, art with me still;  
Thy friendly Crook shall give me Aid,  
And guide me through the dreadful Shade.

## IV.

Though in a bare and rugged Way,  
Through devious lonely Wilds I stray,  
Thy Bounty shall my Wants beguile,  
The barren Wilderness shall smile,  
With sudden Greens an Herbage crown'd,  
And Streams shall murmur all around.

PSALM-TUNES.

[ 103 ]

PSALM XXIV. Verse 7, 8, 9, 10. Or Psalm 24, *New Version.*



Ye prin ces o——pe your gates, stand o——pe the e—ver—



Ye prin—ces o——pe your gates, stand



—last—ing, e—verlast—ing gate, for there shall en—ter



o——pe the e—ver—last—ing gate,



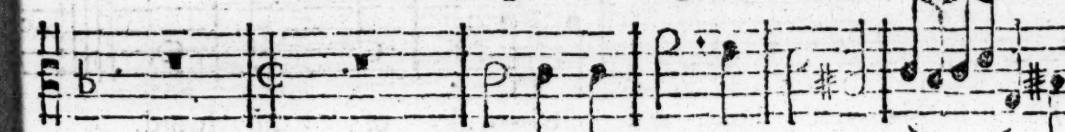
in there—by the ki—ng of



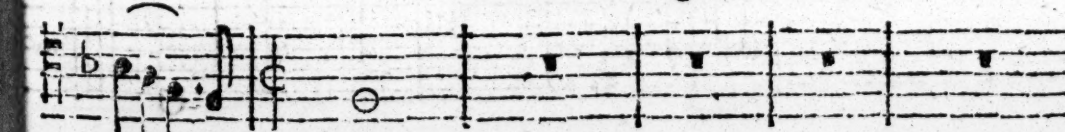
the ki—ng of



Who is the king, is the king, the king of glo—rious



Who is the king, the



glo—rious state?



glo—rious state? Who is the king the king of glo—rious

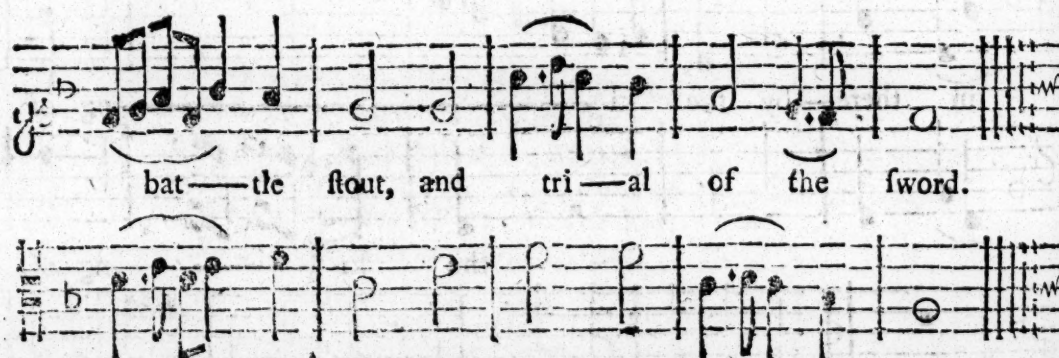
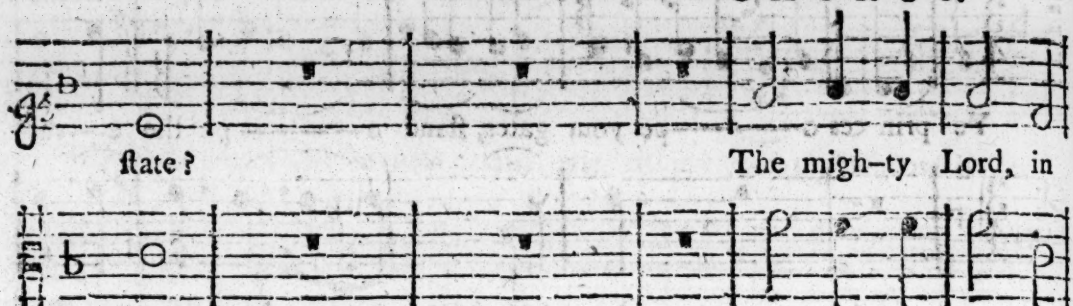
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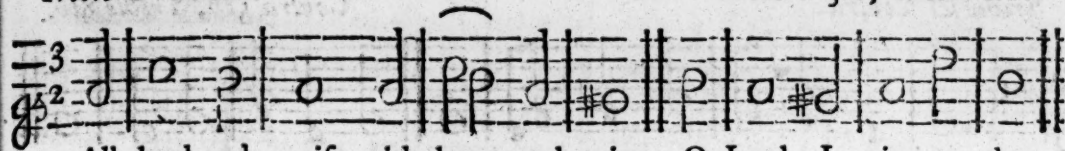
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## CHORUS.

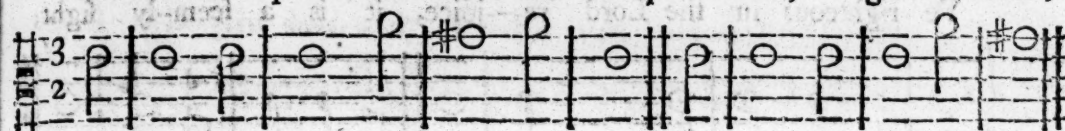


- 9 Ye princes, ope your gates, stand ope ye everlasting gate;  
 For there shall enter in thereby, the king of glorious state.  
 10 Who is the king of glorious state? the Lord of hosts he is;  
 The kingdom and the royalty of glorious state is his.

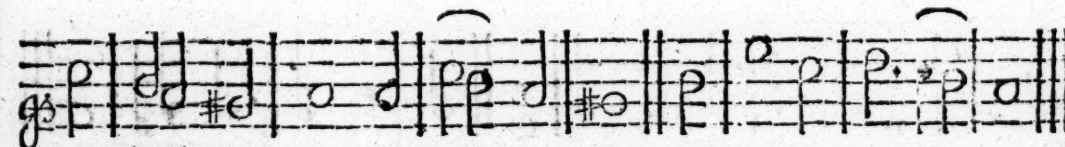
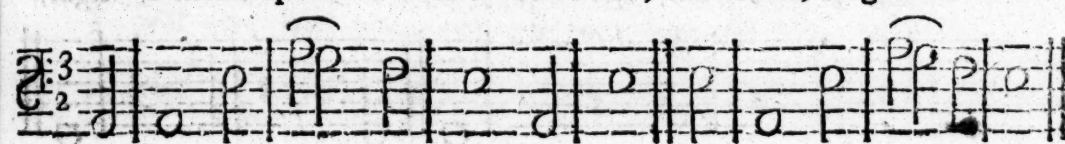
P S A L M XXX.

P S A L M XXX. Or Psalm XXX, *New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

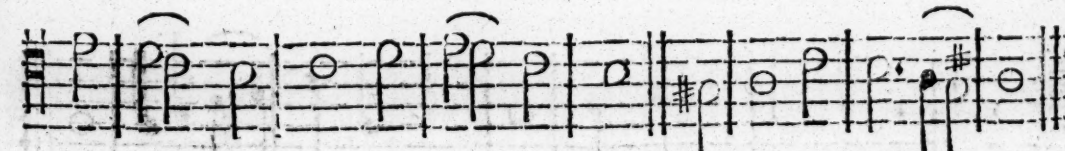
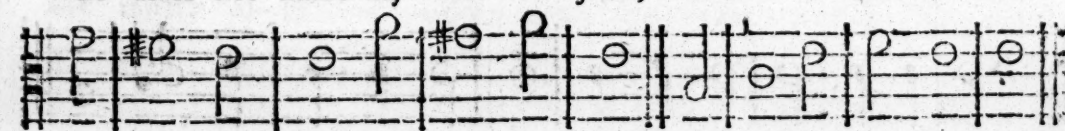
All laud and praise with heart and voice, O Lord, I give to thee;

*Tenor & Bass.**Bass. 8th.*

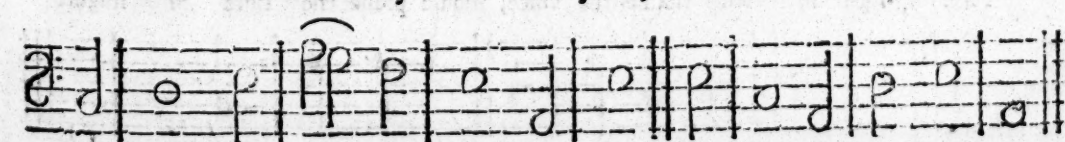
All laud and praise with heart and voice, O Lord, I give to thee;



Who didst not make my foes re-joice, but hast ex-alt-ed me.



Who didst not make my foes re-joice, but hast ex-alt-ed me.

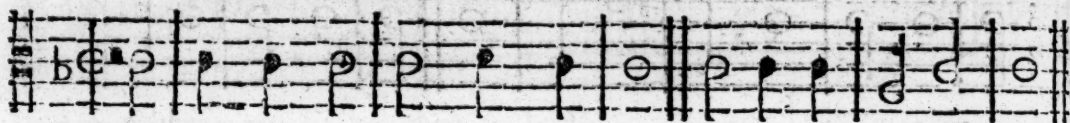


- 2 O Lord, my God, to thee I cry'd, in all my pain and grief;  
 Thou gav'st an ear and didst provide, to ease me with relief.  
 3 Thou Lord, hast brought my soul from hell, and thou the same didst save:  
 From them that in the pit do dwell, and keep'st me from the grave.



P S A L M XXXIII. *Eckington Tune.* Or Psalm XXXIII,  
*New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

Ye righteous in the Lord re--joice, it is a seem-ly fight,

*Tenor & Bass.**Bass. 8th.*

Ye righteous in the Lord re--joice, it is a seem-ly fight,



That up-right men with thank-ful voice, should praise the Lord of might.



That up-right men with thank-ful voice, should praise the Lord of might.

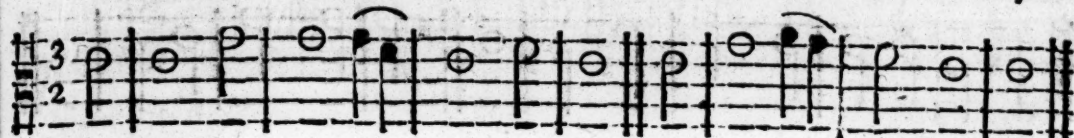
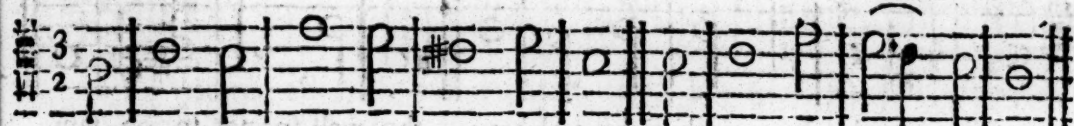


- 2 Praise the Lord, with harp, and sing to him with psaltery;  
With ten-string'd instruments founding, praise ye the Lord most high.
- 3 Sing to the Lord, a song most new, with courage give him praise:  
For why? his word is ever true, his works and all his ways.

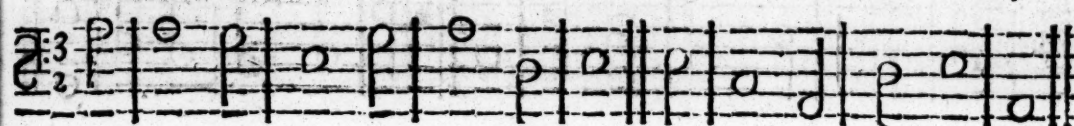
P S A L M XXXIV.

P S A L M XXXIV. *Workshop Tune.* Or Psalm XXXIV,  
*New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

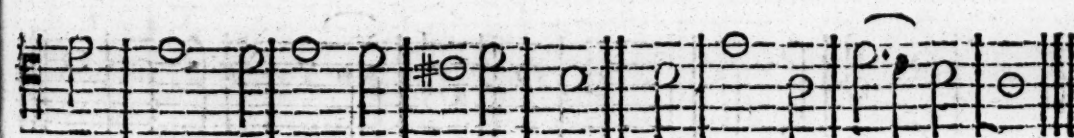
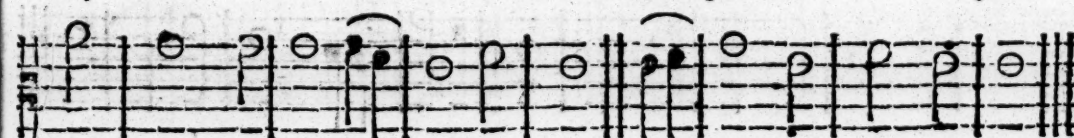
I will give laud and hon-our both, un—to the Lord al-ways:

*Tenor & Bass.**Bass. Unison.*

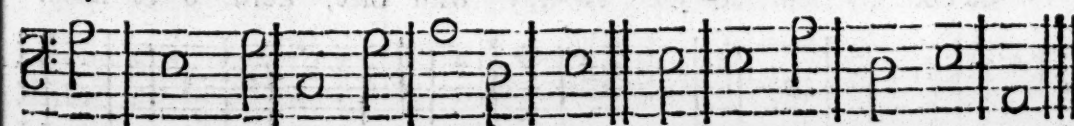
I will give laud and hon-our both, un—to the Lord always:



My mouth al-fo for e-ver--more, shall speak un—to his praise.



My mouth al-fo for e-ver--more, shall speak un—to his praise.



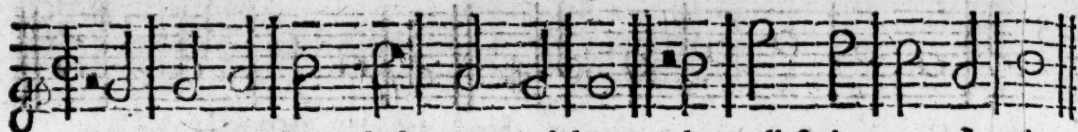
- 2 I do delight to laud the Lord, in soul, in heart, and voice ;  
That humble men may hear thereof, and heartily rejoice.
- 3 Therefore see that ye magnify with me the living Lord ;  
Let us exalt his holy name, always with one accord.



P S A L M XLII. St. Ann's Tune. Or Psalm XLII,  
New Version.

Treble &amp; Contra.

Treble 8th from Tenor, Contra 8th from Bass.

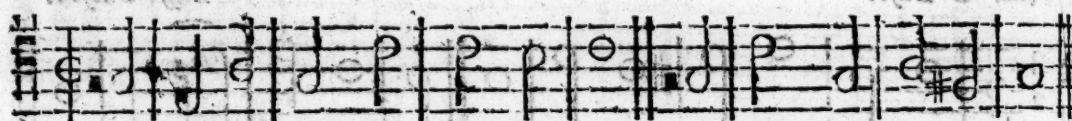


Like as the hart doth pant and bray, the well-springs to ob-tain;

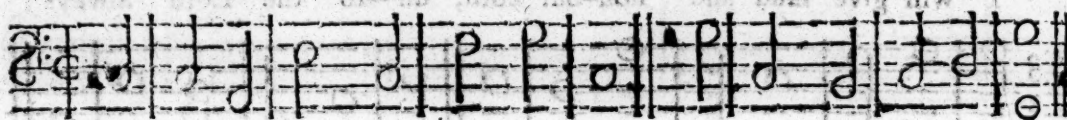


Tenor &amp; Bass.

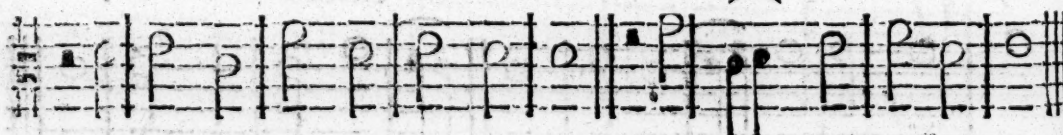
Bass 5th.



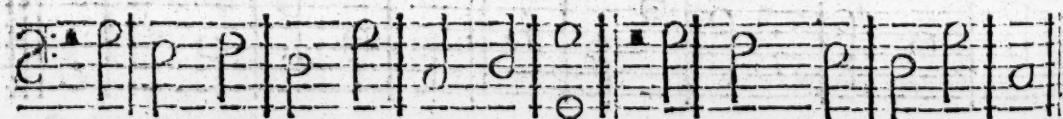
Like as the hart doth pant and bray, the well-springs to ob-tain;



So doth my soul de-fire al-way with thee, Lord, to re-main.



So doth my soul de-fire al-way with thee, Lord, to re-main.



- 2 My soul doth thirst, and would draw near the living God of might :  
O ! when shall I come and appear in presence of thy sight ?
- 3 The tears all times are my repast, which from my eyes do slide :  
Whilst wicked men cry out so fast, where now is God thy guide ?

PSALM XLVII. Or Psalm LXXII, *New Version.*

*Treble & Contra.*

*Contra 5th, Treble 8th.*

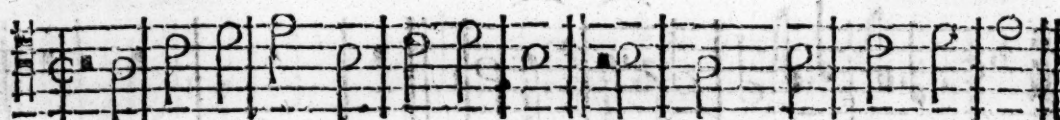


Ye peo-ple : all with one ac-cord, clap hands, shout, and re-joyce :

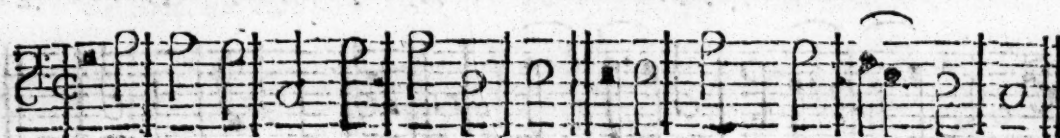


*Tenor & Bass.*

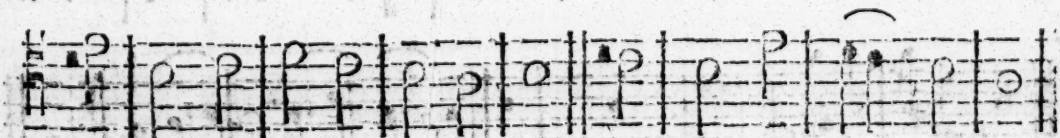
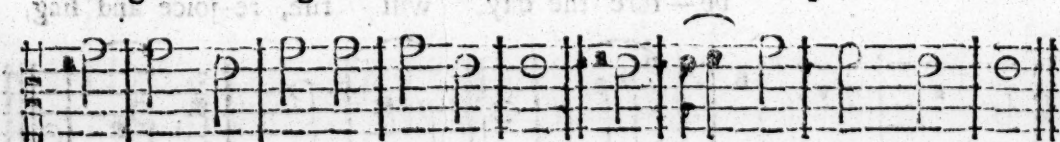
*Bass Unison.*



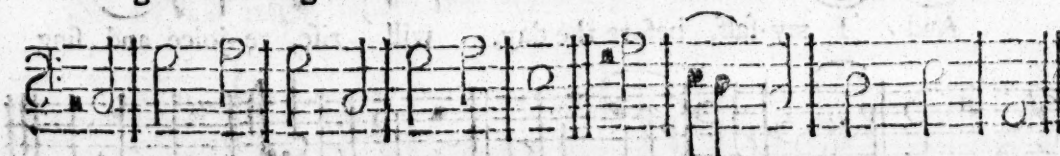
Ye peo ple all with one ac-cord, clap hands, shout, and re-joyce :



Be glad and sing un--to the Lord with sweet and plea--fant voice.



Be glad and sing un--to the Lord with sweet and plea--fant voice.

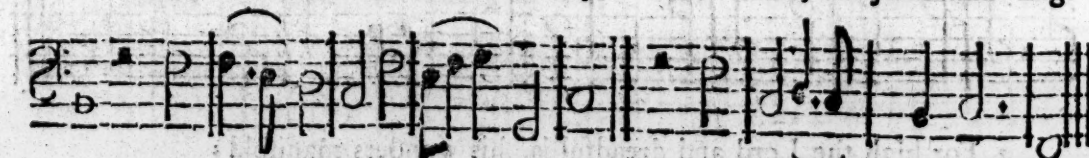
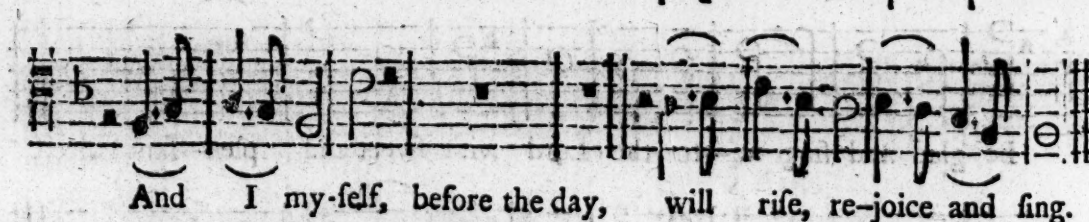
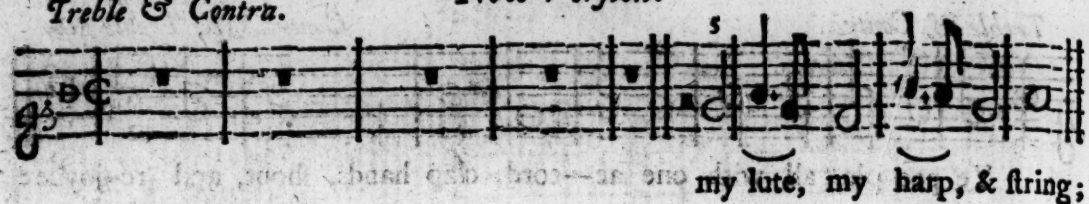


- 2 For high the Lord and dreadful is, his wonders manifold :  
A mighty king he is likewise in all the earth extoll'd.
- 3 The people shall he make to be unto our bondage thrall :  
And underneath our feet shall he the nations make to fall.

PSALM LVII.



P S A L M LVII. Verse 10, 11, 12. Or Psalm CXLVI,  
*Treble & Contra. New Version.*

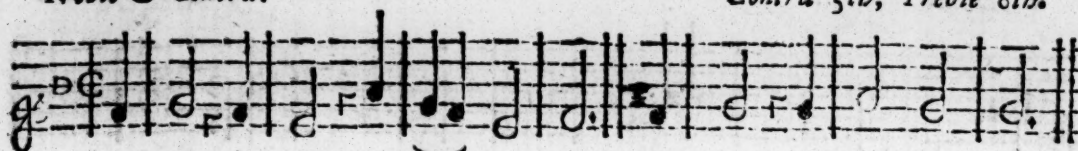


- 11 Among the people I will tell the goodness of my God :  
 And shew his praise that doth excel in heathen lands abroad.  
 12 His mercy doth extend as far as the heavens all are high :  
 His truth as high as any star that shineth in the sky.

PSALM LXVI. Or Psalm LXVI, *New Version.*

*Treble & Contra.*

*Contra 5th, Treble 8th.*

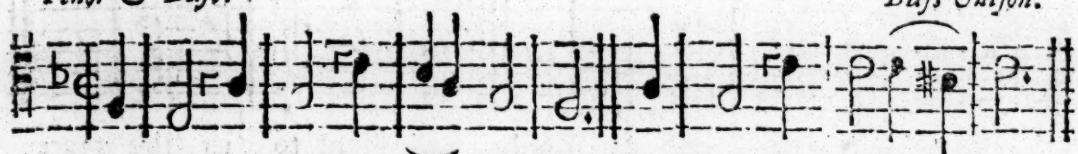


Ye men on earth, in God re-joice, with praise set forth his name, ]

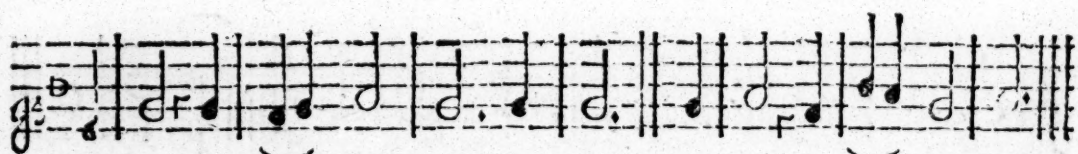
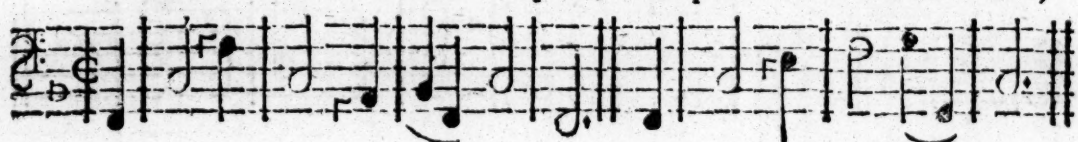


*Tenor & Bass.*

*Bass Unison.*



Ye men on earth in God re-joice, with praise set forth his name,



Ex-tol his might with heart and voice, give glo-ry to the same.



Ex-tol his might with heart and voice, give glo-ry to the same.



2 How wonderful, O Lord, say ye, in all thy works thou art!

Thy foes for fear shall seek to thee, full sore against their heart.

3 All men that dwell the earth throughout, shall praise the name of God,

The laud whereof the world about is shew'd and set abroad.

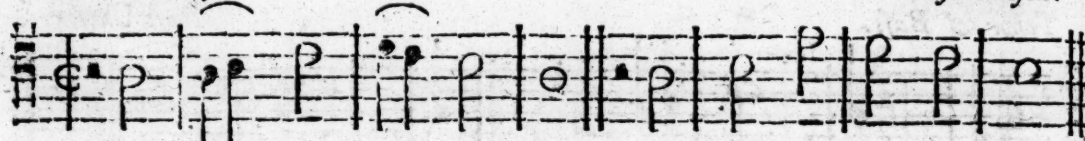
Q

PSALM LXVII.

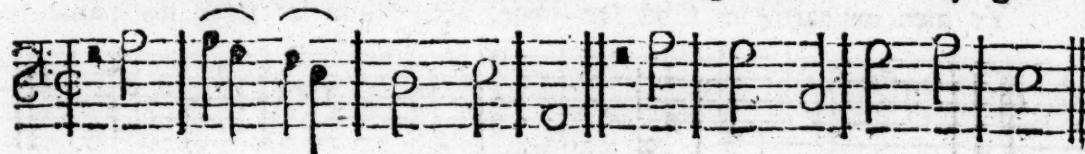


P S A L M LXVII. Or Psalm LXVII, *New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

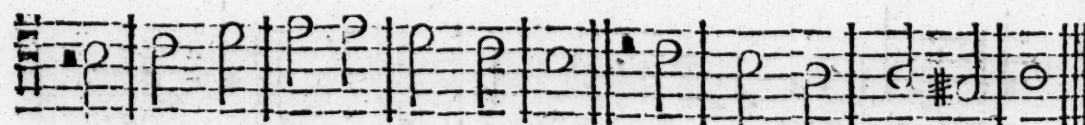
Have mer-cy on us, Lord, and grant to us thy grace:

*Tenor & Bass.**Bass Unison.*

Have mer-cy on us, Lord, and grant to us thy grace:



To shew to us do thou ac-cord, the brightness of thy face.



To shew to us do thou ac-cord, the brightness of thy face.



- 2 That all the earth may know the way to godly wealth:  
And all the nations here below, may see thy saving health.  
3 Let all the world, O God, give praise unto thy name:  
And let the people all abroad, extol and laud the same.

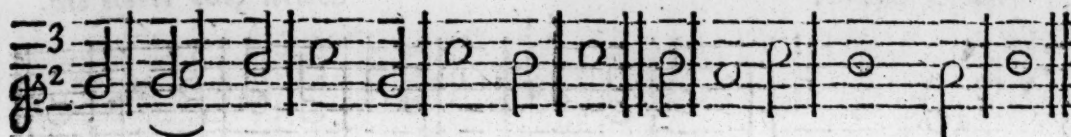
*Psalm 25. Psalm 50, 2d Metre.*

P S A L M LXXXI.

PSALM LXXXI. Or Psalm LXXXI, *New Version.*

*Treble & Contra.*

*Treble 12th, Contra 8th, from Bassus.*



Be light and glad, in God re-joyce, who is our strength and stay :

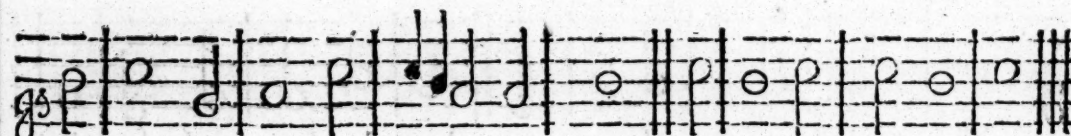
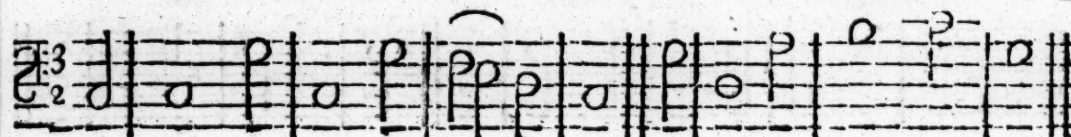


*Tenor & Bass.*

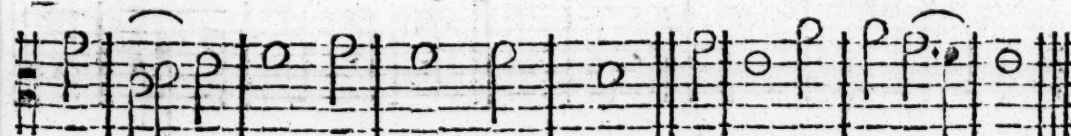
*Bass 5th.*



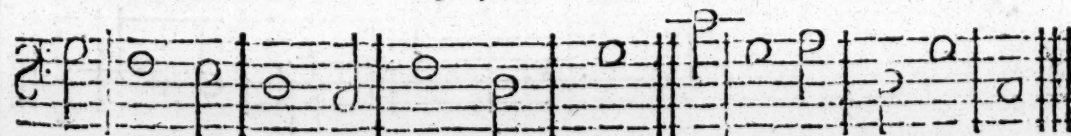
Be light and glad, in God re-joyce, who is our strength and stay :]



Be joy-ful, and lift up your voice to Ja-cob's God al-way.



Be joy-ful, and lift up your voice to Ja-cob's God al-way.



2 Prepare your instruments most meet, some joyful psalm to sing :

Strike up with harp and lute so sweet, on ev'ry pleasant string.

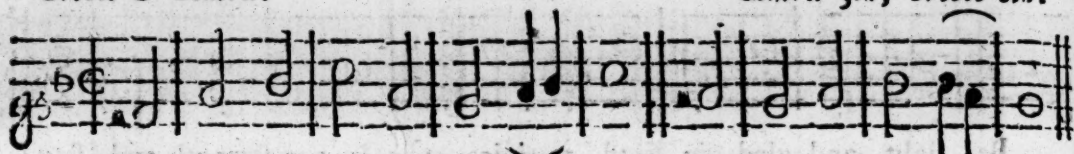
3 Blow as it were in the new moon, with trumpets of the best :

As it is used to be done, at any solemn feast.

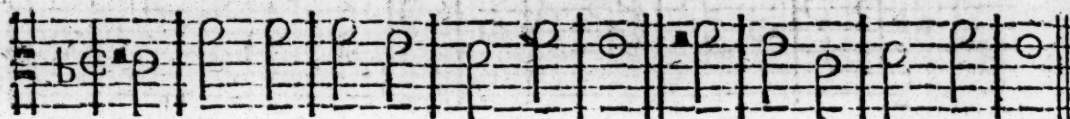
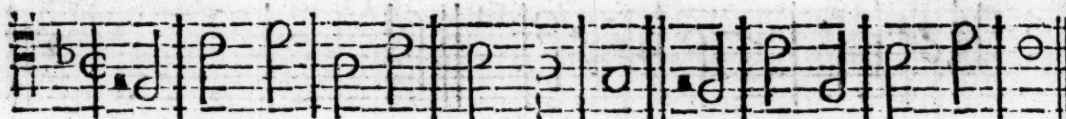
Q<sub>2</sub>

PSALM LXXXIV.

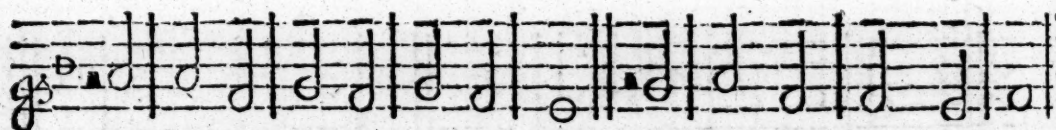
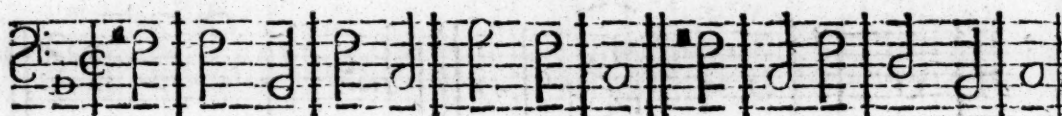


P S A L M LXXXIV. *Isle of Providence* Tune. Or Psalm  
LXXXIV, *New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

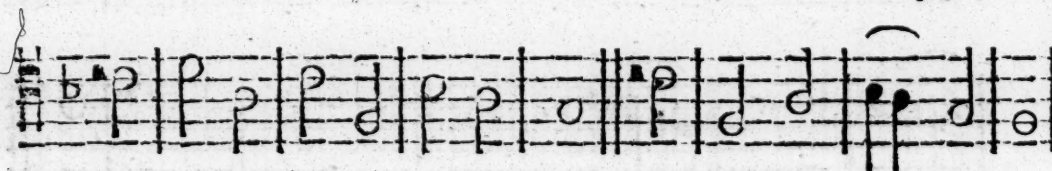
How plea-sant is thy dwell-ing place, O Lord of hosts, to me!

*Tenor & Bass.**Bass. Unison.*

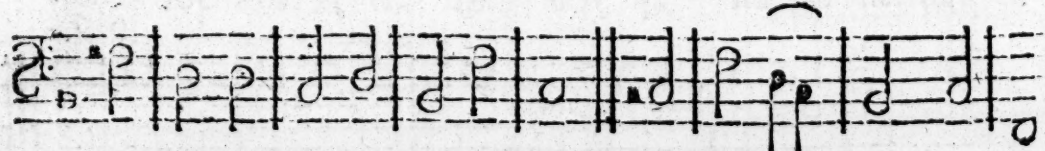
How plea-sant is thy dwell-ing-place, O Lord of hosts, to me!



The ta-ber--na-cles of thy grace, how plea-sant, Lord, they be!

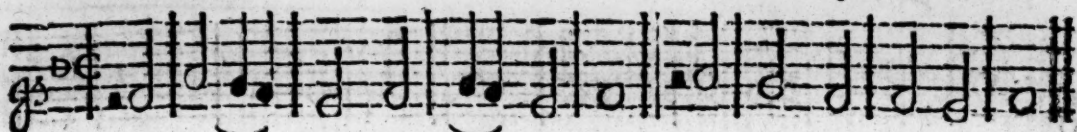


The ta-ber--na-cles of thy grace, how plea-sant, Lord, they be!

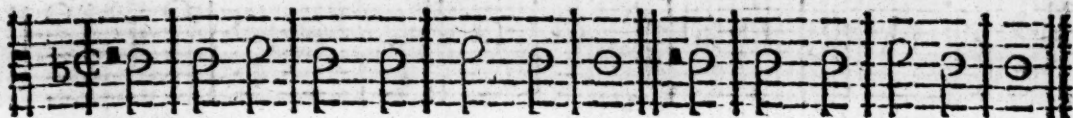


- 2 My soul doth long full sore to go into thy courts abroad :  
My heart and flesh cry out also, for thee, the living God.
- 3 The sparrows find a room to rest and save themselves from wrong :  
The swallow also hath a nest, wherein to keep her young.

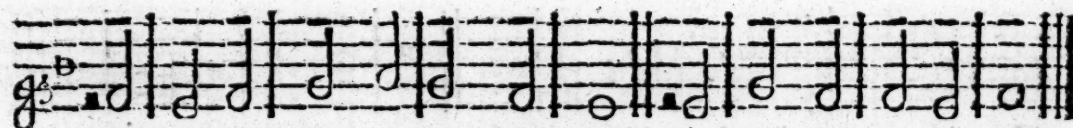
P S A L M XCII

P S A L M XCII *Cranfield Tune.* Or Psalm XCII,  
*New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

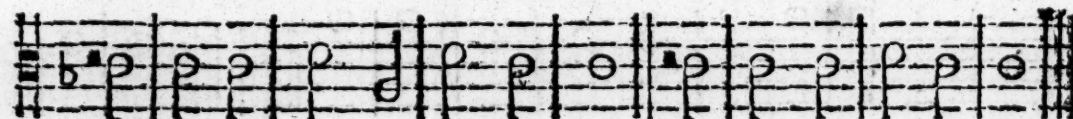
It is a thing both good and meet, to praise the high-est Lord:

*Tenor & Bass.**Bass. Unison.*

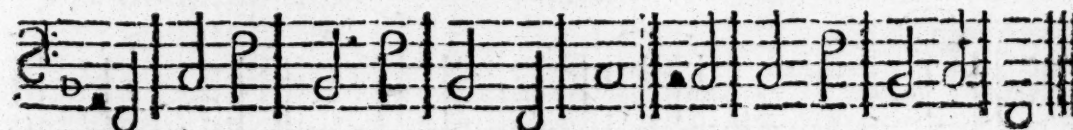
It is a thing both good and meet, to praise the high-est Lord:



And to thy name, O thou, most high, to sing with one ac-cord.



And to thy name, O thou, most high, to sing with one ac-cord.



- 2 To shew the kindness of the Lord, before the day be light:  
And to declare his truth abroad, when it doth draw to night.
- 3 Upon ten stringed instrument, on lute and harp so sweet:  
With all the mirth you can invent, of instruments most meet.



P S A L M XCV. Or Psalm VIII, *New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

O come, let us lift up our voice, and sing un—to the Lord :

*Tenor & Bass.**Bass. Unison.*

O come, let us lift up our voice, and sing un—to the Lord :

In him our rock of health re—joice, let us with one ac—cord.

In him our rock of health re—joice, let us with one ac—cord.

- 2 Yea, let us come before his face, to give him thanks and praise :  
 In singing psalms unto his grace, let us be glad always.
- 3 For why ? the Lord he is no doubt, a great and mighty God :  
 A king above all gods thro'out, in all the world abroad.

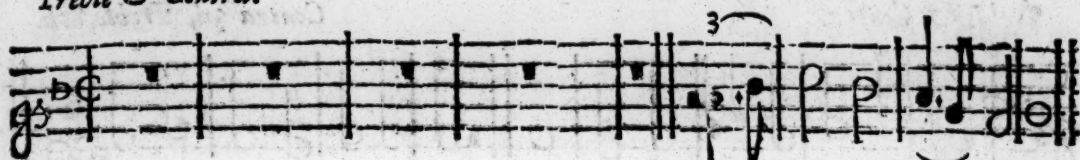
P S A L M XCVIII.

PSALM-TUNES.

[ 117 ]

PSALM XCVIII. Or Psalm XCVIII, *New Version.*

*Treble & Contra.*



a new and pleasant song,



*Tenor & Bass.*

*Bass Unison.*



O sing ye now un-to the Lord,



For he hath wrought thro'-out the world, his won-ders great and strong.



For he hath wrought thro'-out the world, his won-ders great and strong.



- 2 With his right-hand full worthily, he doth his foes devour:  
And gets himself the victory, with his own arm and pow'r.
- 3 The Lord doth make the people know his saving health and might:  
And also doth his justice show in all the heathen fight.

PSALM C.

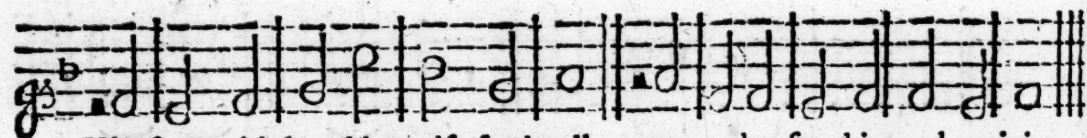


P S A L M C. Or Psalm C, *New Version.**Treble & Contra.**Contra 3d, Treble 8th.*

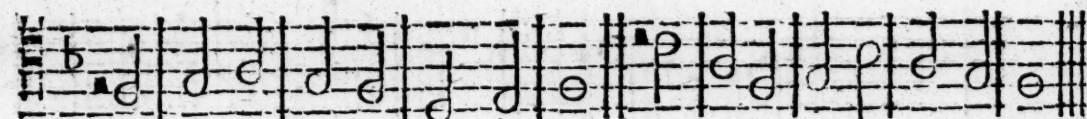
All people that on earth do dwell, sing to the Ld with chearful voice :

*Tenor & Bass.**Bass Unison.*

All people that on earth do dwell, sing to the Ld with chearful voice :



Him serve with fear, his praise forth tell, come ye be-fore him and re-joyce.



Him serve with fear, his praise forth tell, come ye be-fore him and re-joyce.



- 2 The Lord, ye know, is God indeed, without our aid he did us make :  
We are his flock, he doth us feed, and for his sheep he doth us take.
- 3 O enter then his gates with praise, approach with joy his courts unto :  
Praise, laud, and bless his name always, for it is seemly so to do.

P S A L M CIII. *Ferry Tune.* Or Psalm XLII,  
*New Version.*

*Treble & Contra.*

*Contra 5th, Treble 8th.*



My soul give laud un—to the Lord, my spi--rit do the fame;

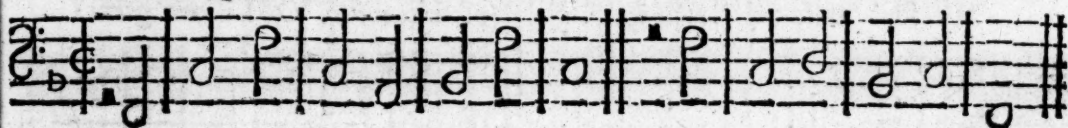


*Tenor & Bass.*

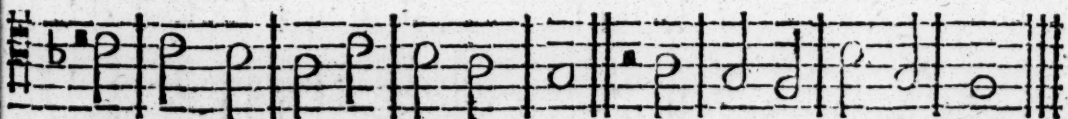
*Bass. 8th.*



My soul give laud un—to the Lord, my spi--rit do the fame;



And all the se-crets of my heart, praise ye his ho--ly name.

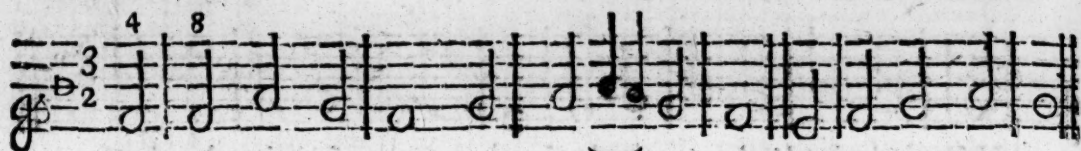


And all the se-crets of my heart, praise ye his ho--ly name.

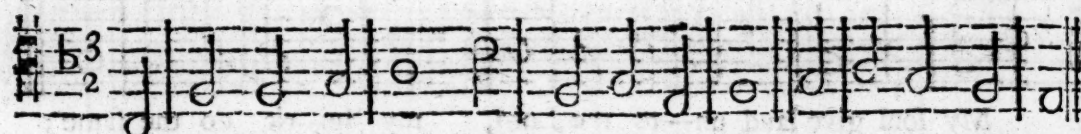


- 2 Praise thou the Lord, my soul, who hath to thee been very kind :  
And suffer not his benefits, to slip out of thy mind.
- 3 That gave thee pardon for thy faults, and thee restor'd again :  
From all thy weak and frail disease, and heal'd thee of thy pain.



P S A L M CIV. Or Psalm CXLIX, *New Version.**Treble & Contra.**Treble 15th, Contra 12th, from Bassus.*

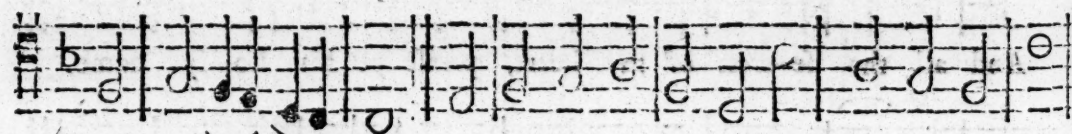
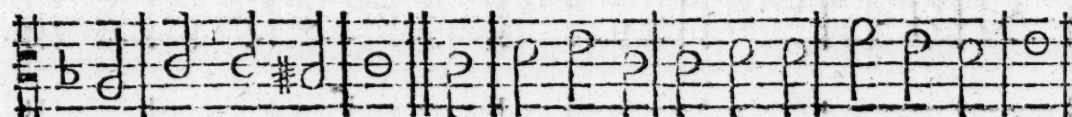
My soul praise the Lord, speak good of his name, O Ld our great God,

*Tenor & Bass.**Bass 5th.*

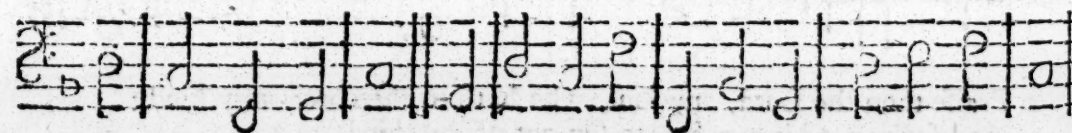
My soul praise the Lord, speak good of his name, O Ld our great God,



How dost thou ap-pear! So pas-sing in glo-ry, that great is thy fame:

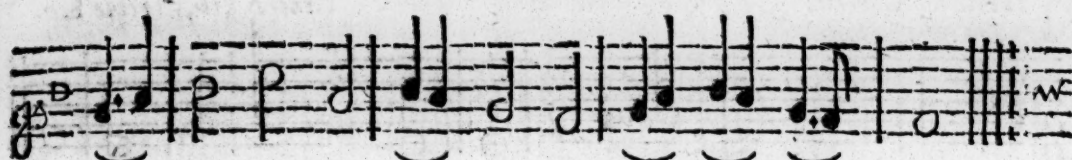


How dost thou ap-pear! So pas-sing in glo-ry, that great is thy fame:

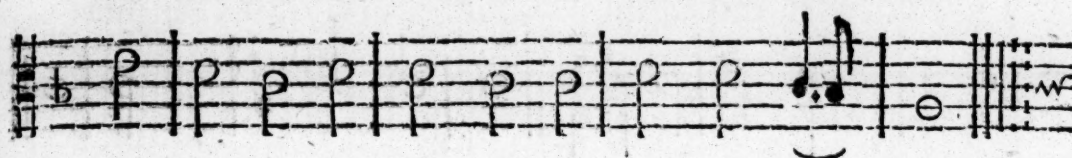


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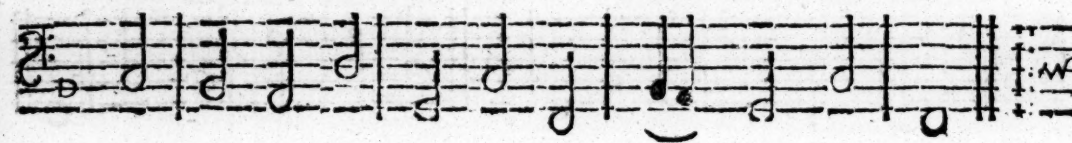
Continued.



Hon—our and ma—jes—ty in thee shine most clear.



Hon—our and ma—jes—ty in thee shine most clear.



2.

With light as a robe thou hast thyself clad,  
 Whereby all the earth thy greatness may see :  
 The heav'ns in such sort thou also hast spread,  
 That they to a curtain compared may be.

3.

His chamber-beams lie in the clouds full sure,  
 Which as his chariots are made him to bear :  
 And there with much swiftnefs his course doth endure,  
 Upon the wings riding of winds in the air.



P S A L M CVIII. Or Psalm CVIII, *New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

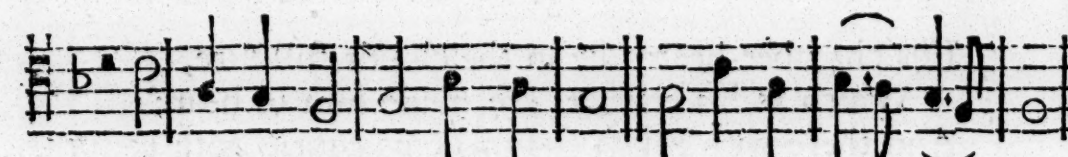
O God my heart pre-par-ed is, my tongue is like-wise so:

*Tenor & Bass.**Bass Unison.*

O God my heart pre-par-ed is, my tongue is like-wise so:



I will ad-vance my voice in song, that I thy praise may show.



I will ad-vance my voice in song, that I thy praise may show.



- 2 Awake, my viol and my harp, sweet melody to make,  
And in the morning I myself, right early will awake.
- 3 By me among the people, Lord, still praised shalt thou be:  
And I among the heathen folk, will praises sing to thee.

P S A L M CXI.

P S A L M - T U N E S.

[ 123 ]

P S A L M CXI. *New Version.* Or *second Metre* CXXV,  
*Old Version.*

*Treble & Contra.*

*Contra 3d, Treble 5th.*



Praise ye the Lord; our God to praise, my soul her utmost power raise;



*Tenor & Bass.*

*Bass. Unison.*



Praise ye the Lord; our God to praise, my soul her utmost power raise;



With pri--vate friends, and in the throng of saints, his praise shall be my song.



With private friends, and in the throng of saints, his praise shall be my song.



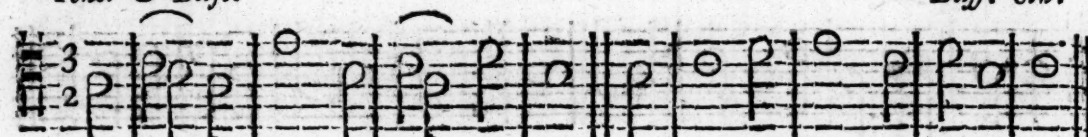
- 2 His works, for greatness though renown'd, his wond'rous works with ease are found  
By those that seek for them aright, and in the pious search delight.
- 3 His works are all of matchless fame, and universal glory claim;  
His truth confirm'd thro' ages past, shall to eternal ages last.

P S A L M CXII.

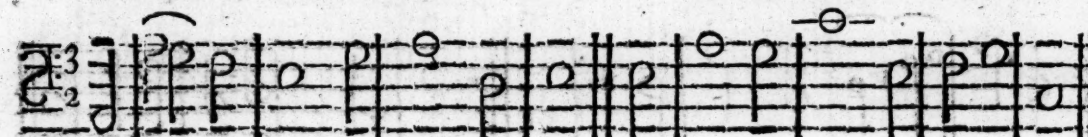


P S A L M CXII. *New Version.* Or *second Metre CXXV,*  
*Old Version.**Treble & Contra.**Contra 5th, Treble 8th.*

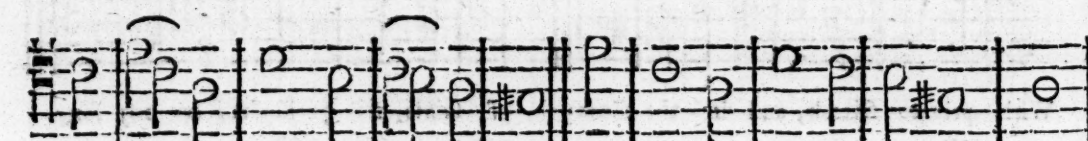
That man is blest, who stands in awe of God, and loves his sacred law;

*Tenor & Bass.**Bass. 8th.*

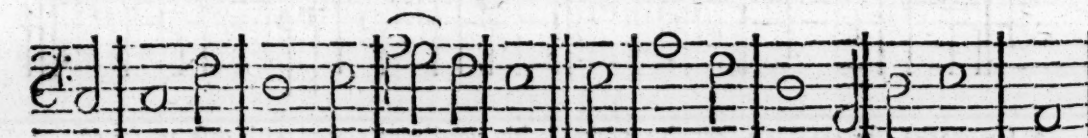
That man is blest, who stands in awe of God, and loves his sacred law;



His seed on earth shall be renown'd, and with suc-ces-sive honours crown'd.



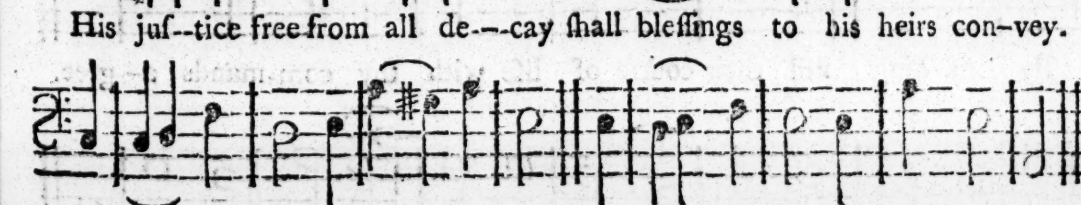
His seed on earth shall be renown'd, and with suc-ces-sive honours crown'd.



4 The soul that's fill'd with virtues light, shines brightest in afflictions night;  
To pity the distressed inclin'd, as well as just to all mankind.

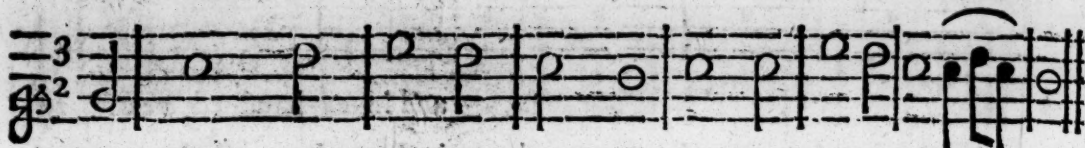
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Continued.



5 His lib'ral favours he extends, to some he gives, to others lends,  
Yet what his charity impairs, he saves by prudence in affairs.



P S A L M CXIX, Verse 9. Or Psalm CXIX, *New Version.**Treble & Contra.**Treble 8th.*

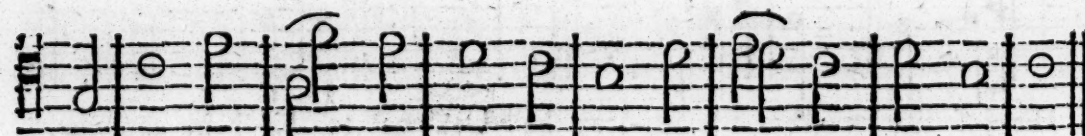
How shall the young pre--serve their way, from all pol-lu--tions free?

*Tenor & Bass.**Bass 5th.*

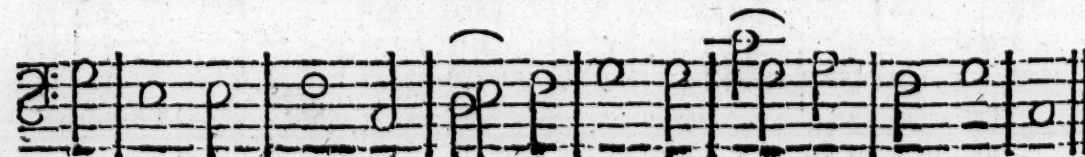
How shall the young pre--serve their way, from all pol-lu--tions free?



with thy com-mands a--gree.



By ma-king still their course of life with thy com-mands a--gree.

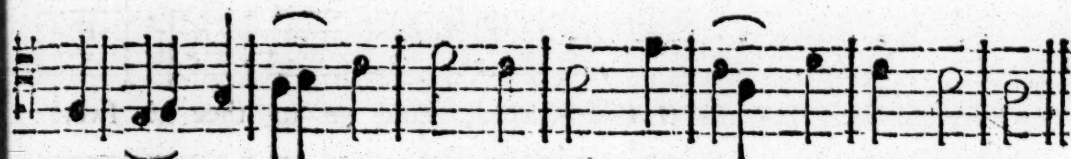
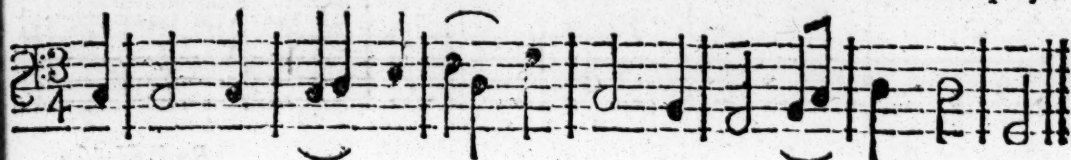
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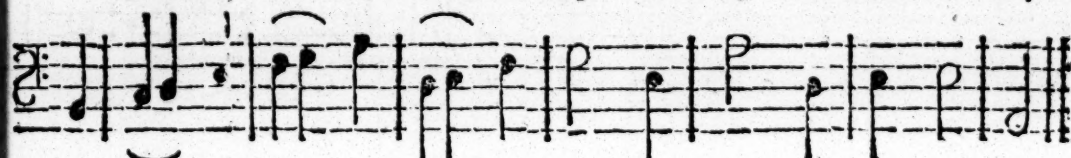
Tenor & Bass.



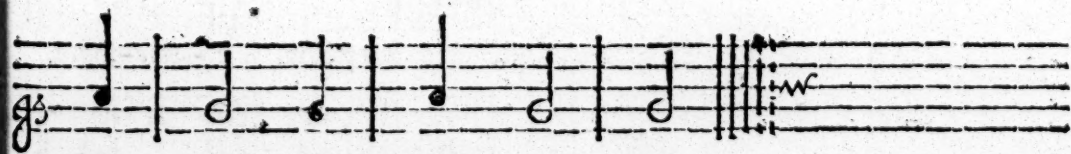
With hear-ty zeal for thee I seek, to thee for suc-cour pray;



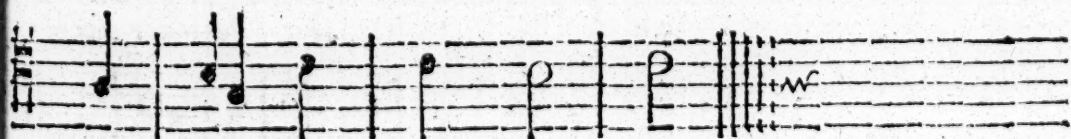
O! suf-fer not my care-less steps from thy commands to stray.



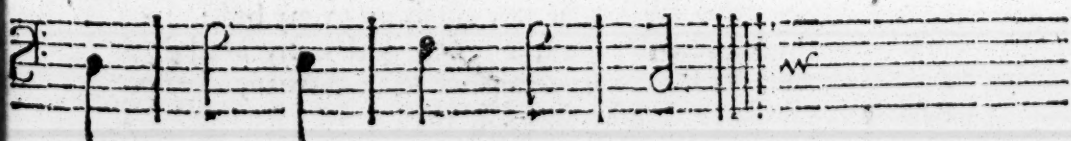
CHORUS.



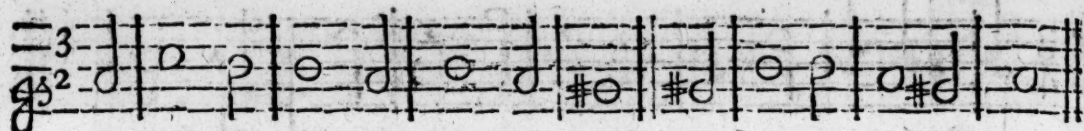
From thy com-mands to stray.



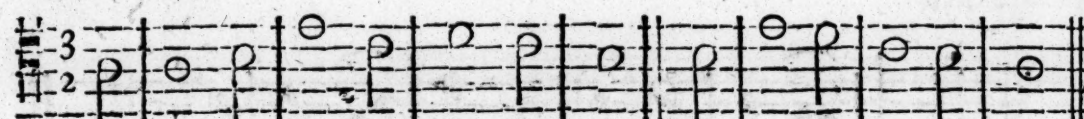
From thy com-mands to stray.





P S A L M CXXXII. Or Psalm CXXXII, *New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

Re-mem-ber Da-vid's trou-bles, Lord, how un-to thee he swore:

*Tenor & Bass.**Bass. Unison.*

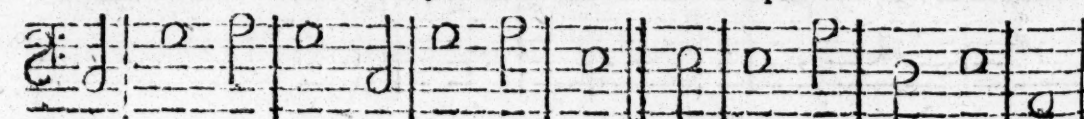
Re-mem-ber Da-vid's trou-bles, Lord, how un-to thee he swore:



And vow'd a vow to Ja-cob's God, to keep for e---ver-more.



And vow'd a vow to Ja-cob's God to keep for e---ver more.

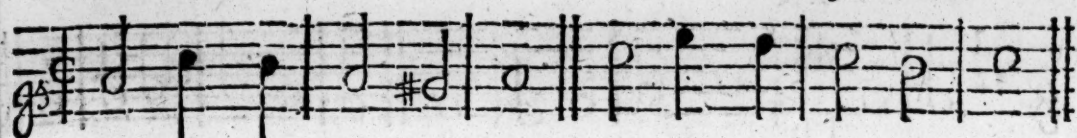


- 2 I will not come within my house, nor climb up to my bed :  
 Nor let my temples take their rest, nor eyes within my head ;  
 3 Till I have found out for the Lord a place to sit thereon,  
 A house for Jacob's God to be an habitation.

PSALM CXXXIV. Or Psalm XXV, *New Version.*

*Treble & Contra.*

*Contra 5th, Treble 8th.*



Be—hold and have re—gard, ye ser—vants of the Lord:

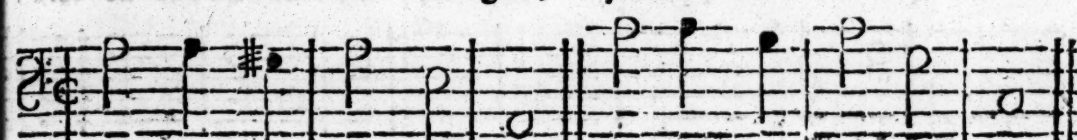


*Tenor & Bass.*

*Bass. Unison.*



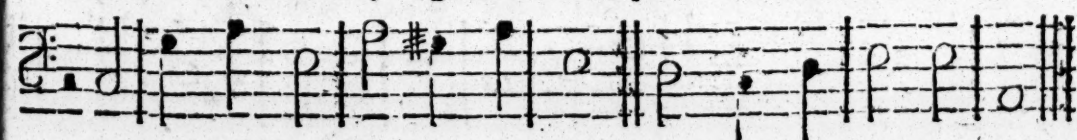
Be—hold and have re—gard, ye ser—vants of the Lord:



Which in his house by night do watch, praise him with one ac—cord.



Which in his house by night do watch, praise him with one ac—cord.



- 2 Lift up your hands on high, unto his holy place;  
And give the Lord his praises due, his benefits embrace.
- 3 For why? the Lord our God, who heav'n and earth did frame;  
Doth Sion bless, and will preserve for evermore the same.

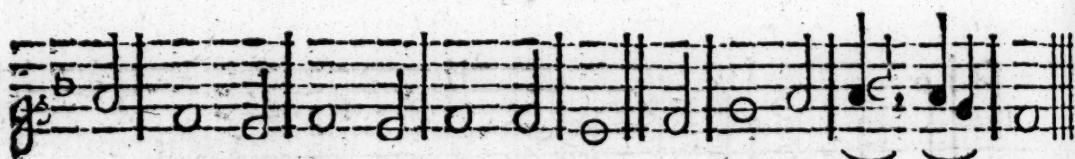


P S A L M CXXXV. *Knottingley Tune.* Or Psalm  
CXXXV, *New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

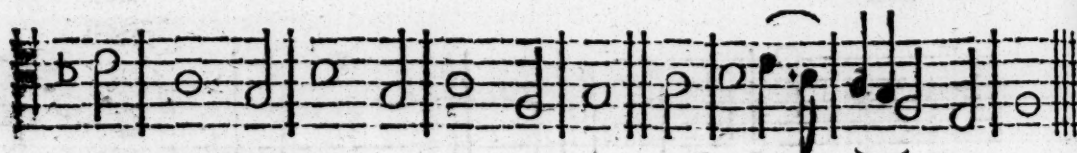
O praise the Lord, praise ye his name, praise him with one ac-cord :

*Tenor & Bass.**Bass 8th.*

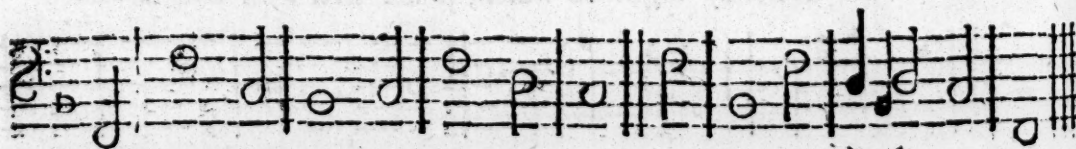
O praise the Lord, praise ye his name, praise him with one ac-cord :



O praise him still, all ye that be the servants of the Lord.



O praise him still, all ye that be the servants of the Lord.



- 2 O praise him ye that stand and be in the house of the Lord :  
Ye of his court and of his house, praise him with one accord.  
3 Praise ye the Lord, for it is good, sing praises to his name :  
It is a good and pleasant thing, always to do the same.

P S A L M CXXXVI.

PSALM-TUNES.

[ 131 ]

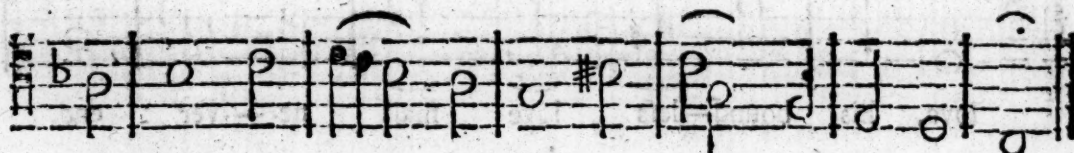
PSALM CXXXVI, *New Version.* Or Psalm CXLVIII,  
*Old Version.*

*Tenor & Bass.*

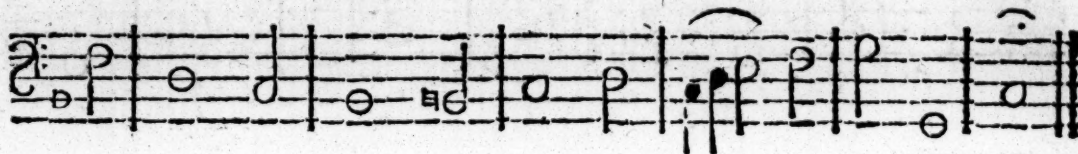
*Bass Unison.*



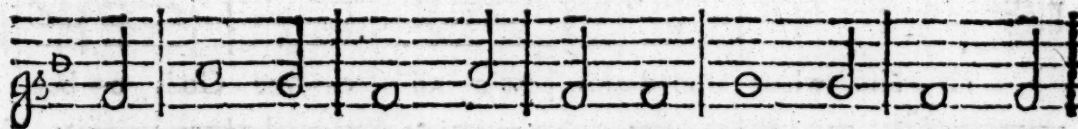
To God the migh—ty Lord, your joy—ful thanks re—peat:



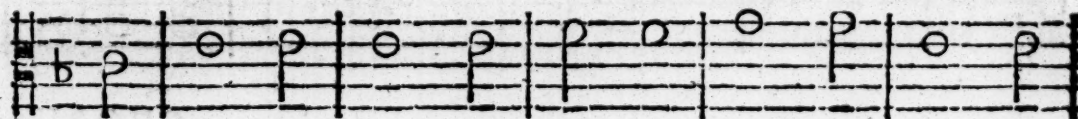
To him due praise af—ford, as good as he is great:



CHORUS.



For God does prove our con—stant friend, his bound—less



For God does prove our con—stant friend, his bound—less

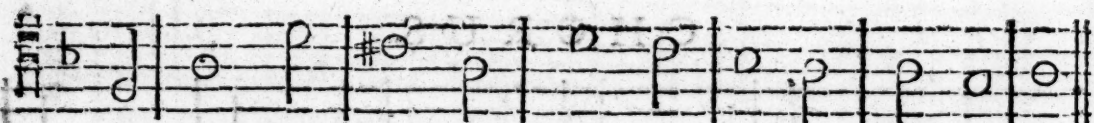


4, 5 By his almighty hand, amazing works are wrought:  
The heav'ns by his command, were to perfection brought.  
For God, &c.

*Continued.*



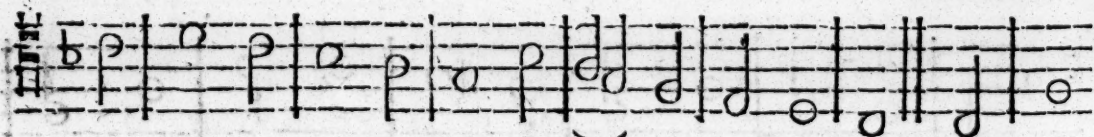
Continued.

*Tenor & Bass.*

To him whose won-d'rous pow'r all o—ther Gods o—bey,



CHORUS.



Whom earth-ly kings a-dore, this grate-ful ho-mage pay. For God, &amp;c.



6 He spreads the ocean round about the spacious land ;  
And made the rising ground above the waters stand.  
For God, &c.

PSALM CXXXVII. SION'S Tears.

Treble & Contra.

Treble 8th, Contra 6th.



When we, our weary'd limbs to rest, sat down by proud Eu—phra—tes stream,



Tenor & Bass.

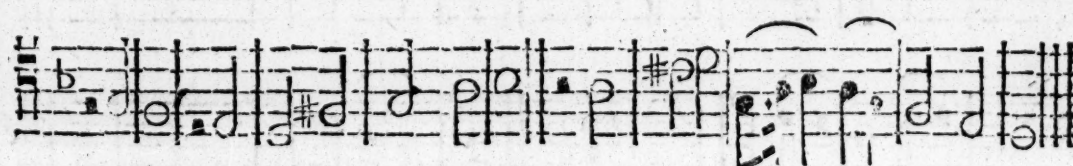
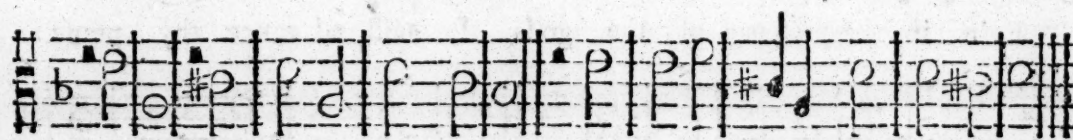
Bass 5th.



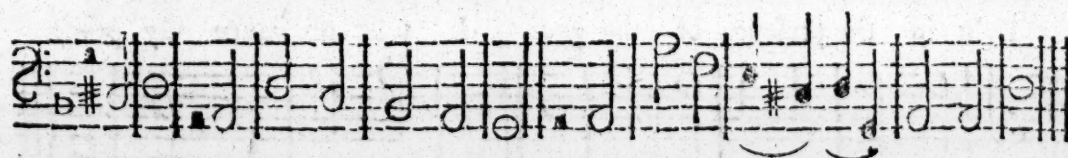
When we, our weary'd limbs to rest, sat down by proud Eu—phrates stream,



We wept, with dole-ful thoughts oppress'd, and Si-on was our mournful theme.



We wept, with dole-ful thoughts oppress'd, and Sion was our mournful theme.

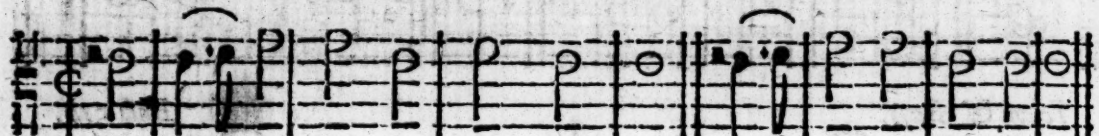
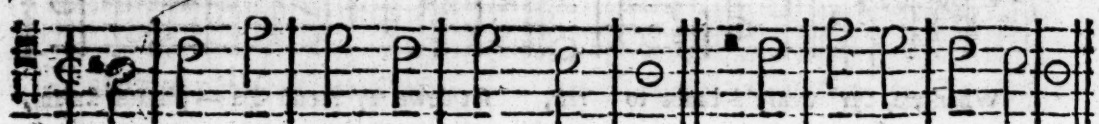


- 2 Our harps, when that with joy we sung, were wont their tuneful parts to bear,  
With silent strings neglected hung on willow trees that wither'd there,
- 3 Mean while our foes, who all conspir'd to triumph in our slavish wrongs,  
Musick and mirth of us requir'd, "come sing us one of Sion's songs."

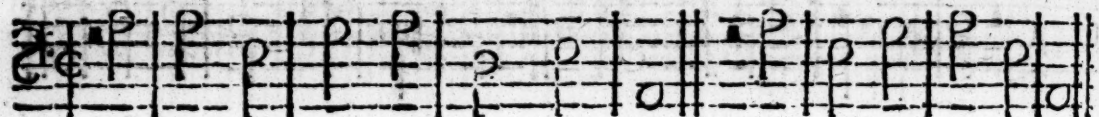


P S A L M CXXXVIII. *Wombwell Tune.* Or Psalm  
CXXXVIII, *New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

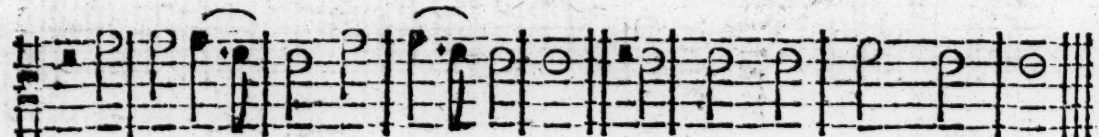
Thee will I praise with my whole heart, my Lord, my God always:

*Tenor & Bass.**Bass Unison.*

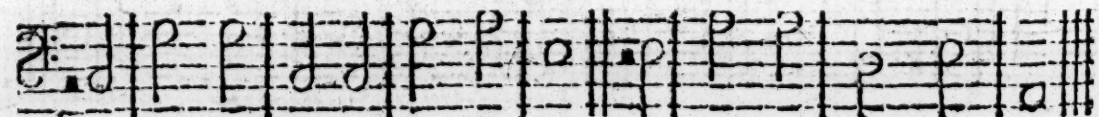
Thee will I praise with my whole heart, my Lord, my God always:



Ev'n in the presence of the gods I will ad-vance thy praise.



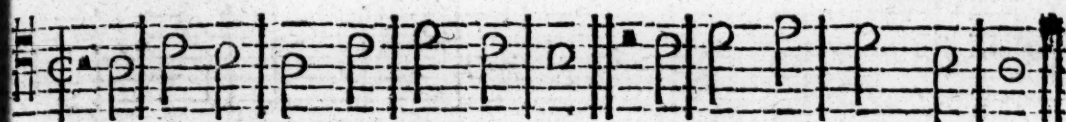
Ev'n in the presence of the gods I will ad-vance thy praise.



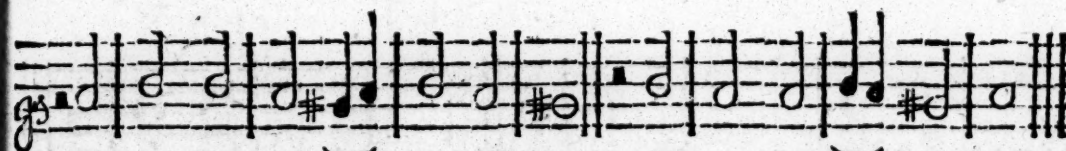
- 2 Towards thy holy temple I will look, and worship thee ;  
And praised in my thankful mouth, thy holy name shall be.
- 3 Ev'n for thy loving kindness sake, and for thy truth withal :  
For thou thy name hast by thy word advanced over all.

P S A L M CXLV, *New Version.* Or Psalm VI, *Old Version.**Treble & Contra.**Contra 5th, Treble 8th.*

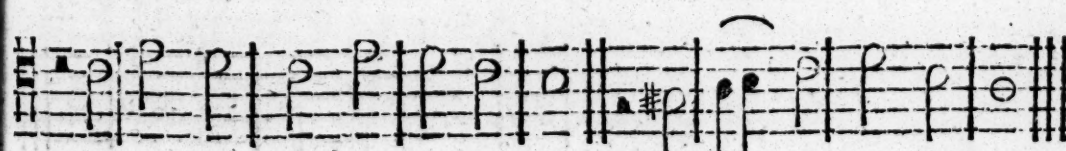
Thee I will blefs, my God and king, thy end--lefs praise pro-claim ;

*Tenor & Bass.**Bass. Unison.*

Thee I will blefs, my God and king, thy end--lefs praise pro-claim ;



This tri--bute dai--ly I will bring, and e--ver blefs thy name.



This tri--bute dai--ly I will bring, and e--ver blefs thy name.

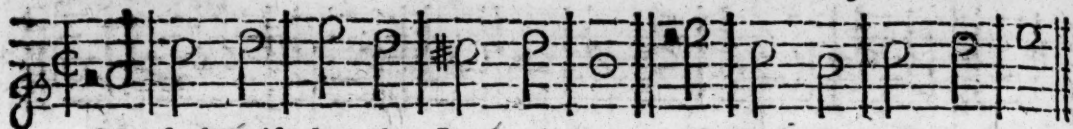


- 3 Thou, Lord, beyond compare art great, and highly to be prais'd ;  
 Thy majesty with boundless height, above our knowledge rais'd.  
 4 Renown'd for mighty acts, thy fame to future times extends ;  
 From age to age thy glorious name successively descends.

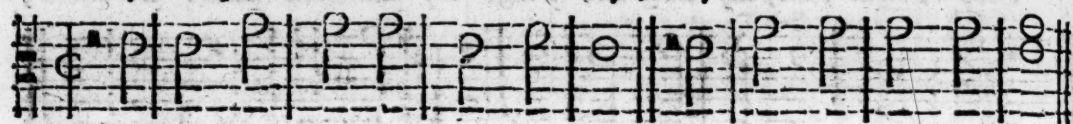
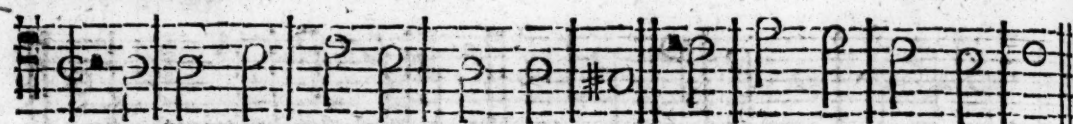
T

P S A L M CXLVI.

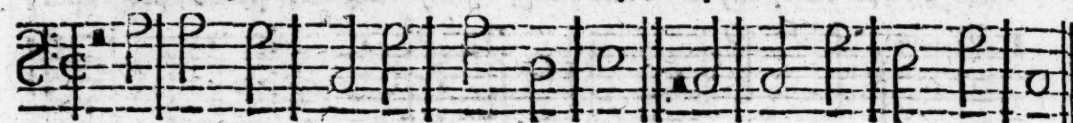


P S A L M CXLVI. *Windfor Tune.* Or Psalm CXLVI,  
*New Version.**Treble & Contra.**Contra 5th, Treble 8th.*

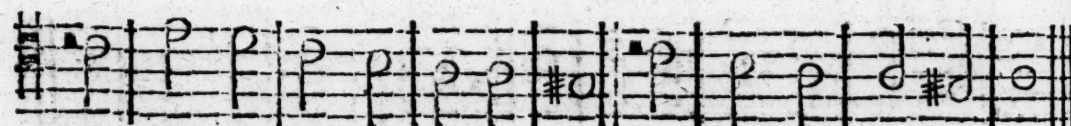
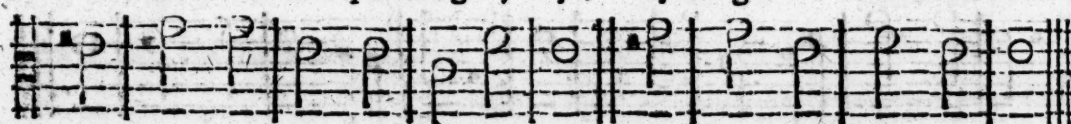
My soul praise thou the Lord al-ways, my God I will con-fess:

*Tenor & Bass.**Bass. Unison.*

My soul praise thou the Lord al-ways, my God I will con-fess:



While breath and life pro-long my days, my tongue no time shall cease.



While breath and life pro-long my days, my tongue no time shall cease.



- 2 Trust not in wordly princes then, though they abound in wealth :  
Nor in the sons of mortal men, in whom there is no health.
- 3 For why? their breath doth soon depart, to earth anon they fall :  
And then the counsels of their heart decay and perish all.

PSALM-TUNES.

[ 137 ]

PSALM CXLVII, *New Version.* Or Psalm 147, *Old Version.*  
*Tenor & Bass.*



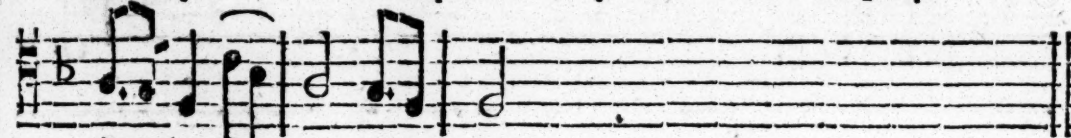
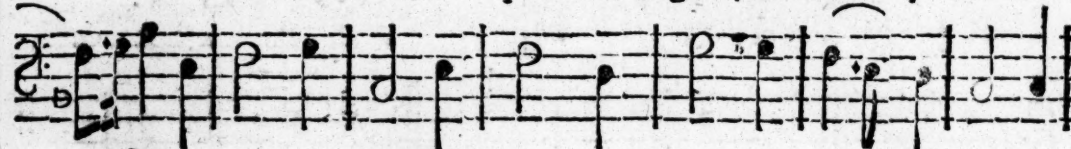
O pra—ise the Lord, with hymns of joy, and ce—



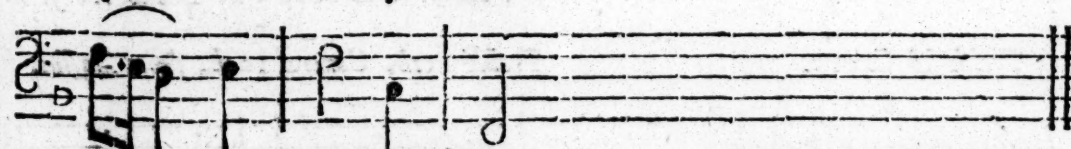
O pra—ise the Ld, with hymns of joy, &c.



le—brate his fame, for plea—sant, good, and come—ly 'tis to



praise his ho—ly name.



CHORUS.

*Contra 5th, Treble 10th.*



His ho—ly ci—ty God will build, tho' le—vell'd with the ground ;



His ho—ly ci—ty God will build, tho' le—vell'd with the ground ;





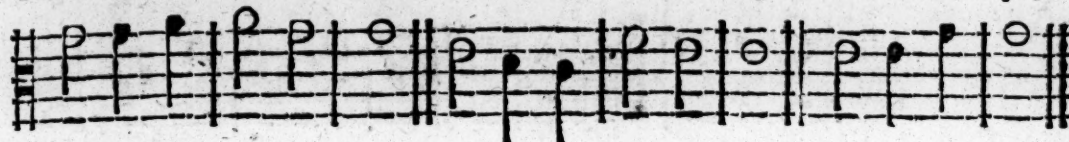
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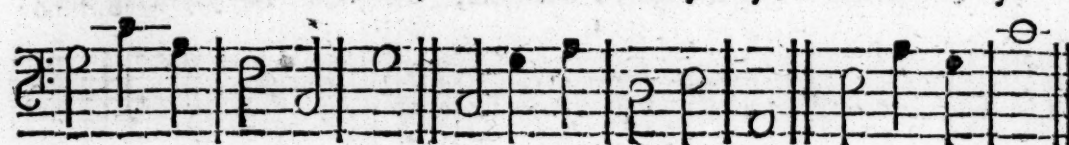
Continued.



Praise him in deed and word, a-bove the star-ry sky; and al-fo ye,



Praise him in deed and word, above the star-ry sky; and al-fo ye



His an-gels all, ar-mies roy-al, praise joy-ful-ly.

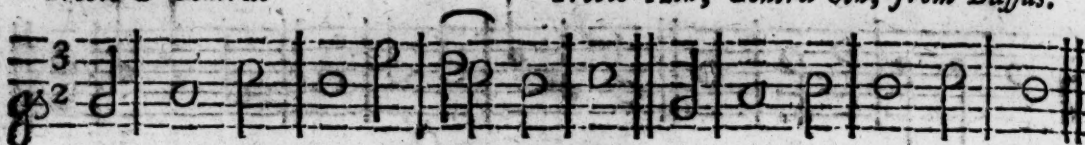


His an-gels all, ar-mies roy-al, praise joy-ful-ly.



2 Praise him both moon and sun, which are so clear and bright;  
The fame of you be done, ye glittering stars of light:  
And you no less, ye heav'ns most fair,  
Clouds of the air, his laud express.

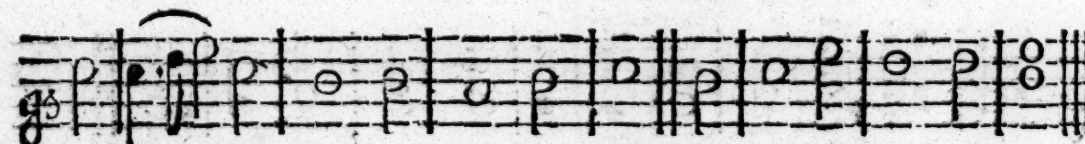
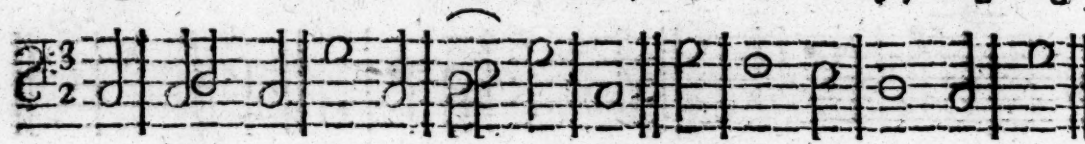


P S A L M CXLIX. Or Psalm CXLVI, *New Version.**Treble & Contra.**Treble 12th, Contra 8th, from Bassus.*

Sing ye un—to the Lord our God, a new re-joy-cing song:

*Tenor & Bass.**Bass. 5th.*

Sing ye un—to the Lord our God, a new re-joy-cing song:



And let the praise of him be heard, his ho-ly saints a-mong.



And let the praise of him be heard, his ho-ly saints a-mong.



2 Let Israel rejoice in God, and praises to him sing:

And let the seed of Sion be most joyful in their king.

3 Let them sound praise with voice and lute, unto his holy name:

And with the timbrel and the harp, sing praises to the same.

P S A L M CL.

PSALM CL. *New Version.* Or Psalm C, *Old Version.*

*Treble & Contra.*

*Contra 12th, Treble 15th, from Bassus.*



O praise the Lord in that blest place, from whence his good-ness large-ly flows,



*Tenor & Bass.*

*Bass. 5th.*



O praise the Lord in that blest place, from whence his good-ness large-ly flows,



Praise him in heav'n where he his face unveil'd in perfect glo-ry shows.



Praise him in heav'n where he his face unveil'd in perfect glo-ry shows.



- 2 Praise him for all the mighty acts, which he in our behalf has done:  
His kindness this return exacts, with which our praise should equal run.
- 3 Let the shrill trumpets warlike voice, make rocks and hills his praise rebound:  
Praise him with harps melodious noise, and gentle psaltry's silver sound.

A T A-



# A T A B L E

To find any

CHANT, ANTHEM, or PSALM-TUNE in this Book.

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